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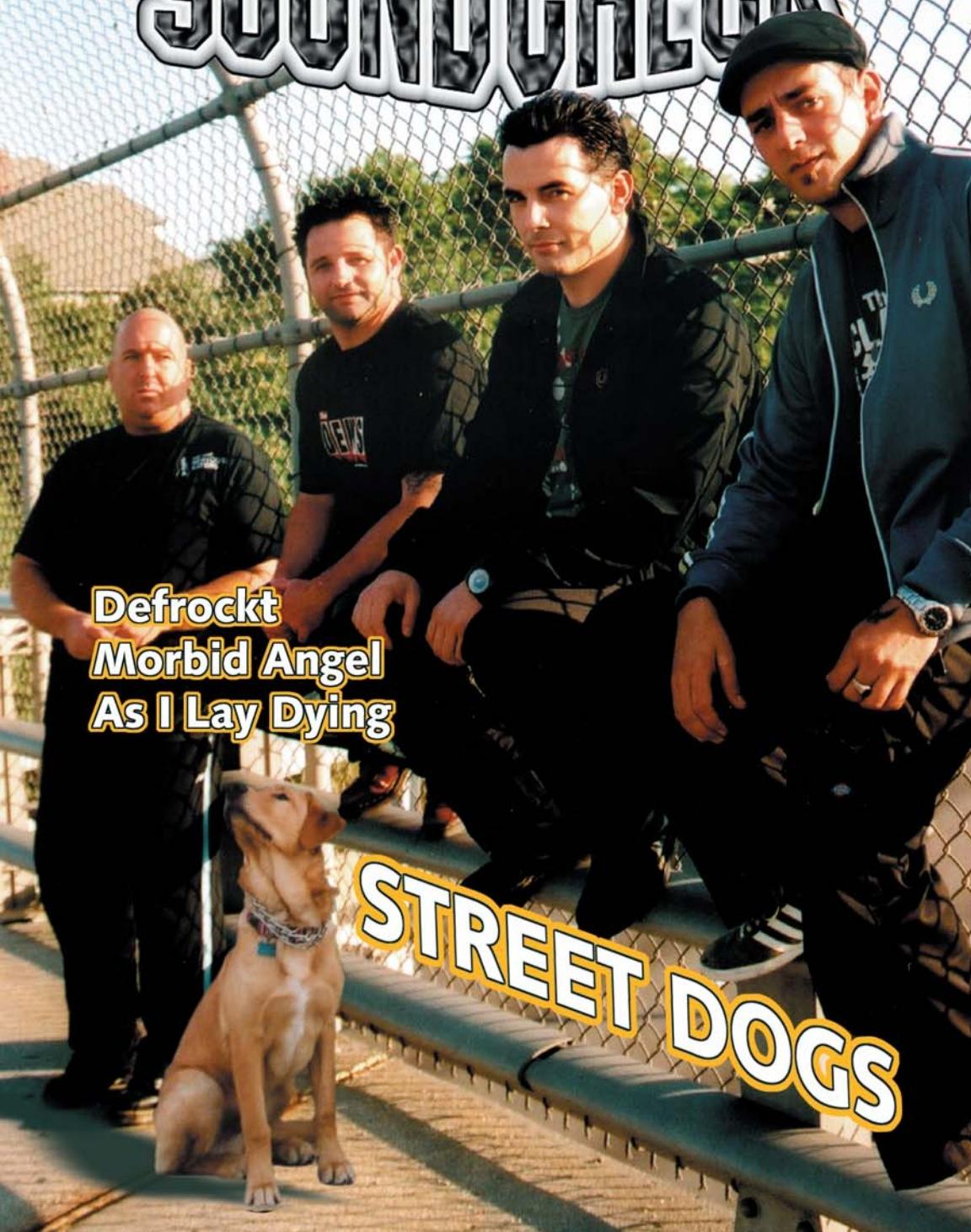
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OCTOBER '03

SOUNDCHECK

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STREET DOGS



The

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2003

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11/3	MONTRÉAL, QC	LE SPECTRUM
11/4	TORONTO, ON	KOOL HAUS
11/5	ROCHESTER, NY	WATER STREET MUSIC HALL
11/6	HARTFORD, CT	WEBSTER THEATRE
11/7	NEW YORK, NY	ROSELAND BALLROOM
11/8	WORCESTER, MA	PALLADIUM
11/9	PHILADELPHIA, PA	ELECTRIC FACTORY
11/11	WASHINGTON, DC	9:30 CLUB
11/12	NORFOLK, VA	NORVA
11/13	MYRTLE BEACH, SC	HOUSE OF BLUES
11/14	ATLANTA, GA	TABERNACLE
11/15	ORLANDO, FL	HOUSE OF BLUES
11/16	BOYNTON BEACH, FL	CLUB OVATION
11/17	ST. PETERSBURG, FL	JANNUS LANDING
11/19	HOUSTON, TX	NUMBERS
11/20	AUSTIN, TX	LA ZONA ROSA
11/21	AUSTIN, TX	LA ZONA ROSA
11/23	TEMPE, AZ	MARQUEE THEATRE
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11/28	LOS ANGELES, CA	HOLLYWOOD PALLADIUM
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SOUNDCHECK

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SCM_EDITORIAL

As much as I hate to see summer end, I relish the change in seasons. As uncomfortable as change can be sometimes, it's often vital. So how's that for my segue into a couple of changes in SoundCheck? Alright, could be better, but I'm writing with the burnt eyes and fried mind of October deadline day (hey, at least I didn't make this month's editorial theme "Rocktober"!) Anyway, this month we came to the editorial decision to eliminate the star rating system for all our reviews. After some feedback and agreement amongst the staff, it seems that it would benefit the artists/bands more if we did not precede the reviews with a rating, especially since every writer uses a different scale of measurement for these "star" ratings review. So what one may consider a two-star review, another may consider a four and in the end, we'd rather someone read a review for the content rather than judging it immediately from a rating.

Another change: We've added a new section – "Songwriter's Corner," written by Andrea McPhee, one of our singer/songwriter specialists here. Like our metal review section "From The Foundry," "Songwriter's Corner" will feature reviews in the folk/singer/songwriter genre.

Last month Jesse Mayer contributed a beautifully written, heartfelt tribute to his friend, bandmate, and Boston musician "Phelony" Phil Suarez. On Saturday, November 1st SoundCheck is presenting a memorial show and benefit for the Suarez Family to be held at The Linwood in Boston. Entitled the "Phelony Phil Phest," the night will feature the bands The Kenmores, The Real Kids, Mung, Suspect Device, The Dents, The McGunks, Lizzie Borden & Friends, The Gobshites, and special guests. Many of the musicians performing were also bandmates of Phil's. Doors open at 9:00 and it's a \$10.00 cover. If you'd like to know more about Phil, check out the September issue – our past issues are archived on our website, which if you're not already on it now, it's www.soundcheckmag.net. This will be a musically fitting night of great music - one that Phil would have loved (and I get the feeling will still somehow see) and truly financially and emotionally helpful...

We've got lots of reviews for you this month, a range of bands in our feature stories, and a story filled with, in my opinion, noteworthy, thought-provoking quotes in the Street Dogs cover story. So kick back, inhale that crisp air, and embrace the change....

- Debbie Catalano, Managing Editor

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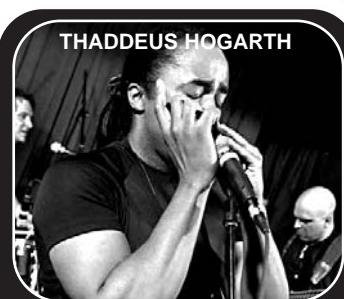
The Side Effects, Bi-polar Coaster, The Tampoffs and MourningSide perform Thursday, October 9, at O'Briens in Allston, MA in the

first of three "Rock the Village!" benefit events in support of Allston Village revitalization. The show starts at 9 p.m. and is 21+. Tickets are \$7 and are available at the door. Sponsors include **The Boston Phoenix**, **Bagel Rising**, **Infusions Tea Spa**, **Rainbow Visions**, **Mr. Music**, **Sunset Grill & Tap**, **Basics Carpet & Furniture**, and the **Rock & Roll Library**. Additional events in the series are a second concert on Thursday, October 16, at Harper's Ferry, Allston; and the Rock City Prom, Sunday, October 26, at 8 p.m., at the Kells, Allston. Proceeds from "Rock the Village!" benefit Allston Village Main Streets, a community-based public private partnership working to revitalize the Allston commercial district. For more information, call (617) 254-7564 or go to www.allstonvillage.com...

New England punk-metal band **Shockwave** has disbanded after nearly three years in the local music scene. **Adam S-A** (guitars) founding member of Shockwave, **Matt "Death" Rowe** (vocals) formerly of the Boston area band, **48 Rooms**, drummer **Pete L.**, formerly of the NH punk band, **Indranium**, and bassist **Nick M.** formerly of NH electronic band **Skintrance** have formed the band **Mongrel**. The new band combines a musical mix of old school punk, hard rock, and metal influences along with personal, political, and socially aware lyrics

Their debut shows are already scheduled for November and December. Visit www.MongrelBand.com for full details...

THADDEUS HOGARTH



Guitarist **Thaddeus Hogarth** has just released his third solo CD titled *It Might as Well Be Now* on **Higher Ground Records**. The CD contains three music videos in addition to the 10 audio tracks. Thaddeus is known for his contribution to the Boston music scene as singer/songwriter/guitarist for acclaimed R&B group **The Heavy Metal Horns**. Visit www.thaddeushogarth.com for more info...

Fearless Records is proud to announce that *Punk Goes Acoustic* will be in stores on October 21st, 2003. The upcoming release is the third volume in their series of "Punk Goes" compilations. Appropriately entitled *Punk Goes Acoustic*, this collection will once again feature an all-star lineup of everyone's favorite up-and-coming independent artists playing some of their most popular songs acoustically. For additional information visit www.FearlessRecords.com...

Boston hip-hop artist **Kabir** has released his new album, *Fuel for the Fire* on **Uncle Trouble Music**. For this album, Kabir called upon the services of some of Boston's hottest MC's including **Esoteric**, **Virtuoso**, **Shuman**, and **III Kings**. A number of talented singers such as **Amayo** (Antibalas Afro-Beat Orchestra), **Lady K** (Red Pill), and **Ajahni** (Vibewise) also contributed to the album. Go to www.mckabir.com for more details...

Red Fez is New England's best and brightest new record label hoping to bring the finest in roots-rock, progressive, and experimental music to a worldwide audience. Red Fez offers a widely diverse group of performers with multiple accolades and a rich and vibrant catalogue. On the docket is the first Red Fez compilation CD: *Apples and Oranges Vol 1*, which will feature new and unreleased tracks from **Thanks to Gravity**, **Dreadnaught**, **Tractor Trailer**, **Ethan Bessey**, and the **Amorphous Band**, as well as a selection of songs from the Red Fez catalogue. *Apples and Oranges* will be an enhanced CD and will feature live footage, photos, bios, and general details on all Red Fez artists. For additional info. about Red Fez Records go to www.redfezrecords.com...

Clamarama Records returns to the music arena after a five-year hiatus with the release of **Jay Allen**'s debut solo CD entitled *Fun is Fun, But This is Unsanitary*. This 18-song CD reflects on Mr. Allen's extremely unheralded punk rock career in Boston with songs written throughout his 20-year career. For more details e-mail: clamdisc@aol.com...

Five years after leaving the **Dropkick Murphys** to pursue life as a Boston firefighter, original

Dropkick Murphys singer **Mike McColgan** is back with his new band the **Street Dogs** (see cover story this month). Their new CD *Savin Hill* has been released on **Crosscheck Records**. The release party will be held Saturday, October 11th at Axis on Lansdowne Street in Boston. The show is all-ages, doors are at 4 p.m., and will feature: Street Dogs, **Lost City Angels**, **Dirty Water**, **The Briggs**, and **The Marvels**. Tickets are now on sale and will be available free at Boston area Newbury Comics when you buy the record. www.street-dogs.com...



Boston based **Elcodrive** is one of three bands nominated in the "New Music Award" category of the **2003 American Music Awards**. Elcodrive was flown out to LA by Coca Cola/Dick Clark Communications to play in the semi finals of the American Music Award "New Music Award." Ten bands were chosen from a pool of 1,200+ bands to make this trip out to LA and three left LA in the finals (one of which is Elcodrive.) The final three bands will showcase in NY, with the winner getting the opportunity to perform live on the American Music Awards in November. Visit <http://abc.go.com/primetime/ama/hominees5.html>...

New York thrashers **HavocHate** have been confirmed to join **Overkill** on select dates on Overkill's current tour. HavocHate is supporting its debut album, *This Violent Earth*, which was released via **Root of All Evil Records**. Go to www.havochate.com for more details...

Digital Bear Entertainment and music producer **Jordan Tishler** announce James O'Brien's latest CD release, *Church of the Kitchen Sink*. Acoustic rocker O'Brien's music contains driving beats and intense, provocative melodies. To learn more about O'Brien and where he will be performing in the future check out www.digitalbear.com/jobrien.html. His music can be purchased

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Yugoslavian singer/guitarist, **Ana Popovic**, a fresh and rising star on the worldwide blues scene, offers *Comfort to the Soul*, her second U.S release on **Ruf Records**, slated for October 28 release. The 26 year old Popovic has made waves both here and abroad with her eclectic mix of jazz tinted blues. For additional CD info and tour dates visit: www.anapopovic.com...

Action for Brazil's Children Inaugural Boston Benefit is on November 8th at The Club Good Times in Somerville, MA, which will feature **Joshua Tree The U2 Tribute** and a chance to win an autographed **Godsmack** drumhead. \$10.00 donation, doors open at 8:00, 21 plus. Visit www.abctrust.org.uk for further details...

Strongbatch is a three-member recording project with some Central Massachusetts music veterans: **Dan Kirouac** (of Beatles tribute Yellow Submarine), **Matthew Broderick**, with help from the lyrical writings of **Gary LeBlanc, Jr.** Strongbatch have been featured in-studio guests on the Worcester Rocks show (WORC 1310 AM with Doc Siddall), and WCUW 91.3 FM with **Captain PJ**. The debut CD, *On*, (DanandIris Music), has been released via Internet and to local CD stores. For more info visit: www.strongbatch.com...



Alternative power pop trio rock **Evil Jake** celebrate the release of their new CD, *Be My Ex-Girlfriend* with a U.S. tour. They are currently featured on MTV, Fox Sports, and Fuel TV, and will be featured in the upcoming **Jack Black** movie, *School of Rock*. Evil Jake's new CD, *Be My Ex-Girlfriend* was produced by **Adam Lasus** (Juliana Hatfield, J. Mascis, Gigolo Aunts) and is receiving national airplay. For tour dates or more CD info visit: www.eviljake.com...

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Chains of Being, the new album by the **Mike Hallal Band**, is set for an October 11 release and will feature "Red Sox Blues" along with eight more originals and two live blues jams. The CD release party takes place Saturday, October 11, from 9 p.m.-12:30 a.m. at the Horseshoe Cafe in North Reading, MA. The band and special guests will perform the entire CD set, and freshly baked albums will be on sale. Admission is free. The CD was produced by North Shore musician **Brian Maes**. Beginning Tuesday, October 14, the *Chains of Being* CD will be available online at www.mikehallal.com and Newbury Comics...

The brand-new CD from **Meliah Rage** titled *Barely Human* is finished and a release date is set for early 2004. But a limited quantity of pre-release versions are available right now exclusively through **Screaming Ferret Wreckords**. The CD contains nine new songs recorded earlier this year. It's only \$7.00, so hurry and order your copy today! For more information on Meliah Rage, visit the group's official website at www.meliahrage.com...

Jon Hassell's show with **Illuminada** and **Weapons of Mass Creation** has been postponed from the previously announced date of October 16th. The venue, **Emily's** has changed ownership and will no longer feature live music...

Radio Boston on 92.5 The River presents the CD release party for **Amun Ra**'s debut *Bloom*, at The Lizard Lounge in Cambridge, MA on Wednesday, October 8th. Also performing will be **Enuma Elish**. Amun Ra is a rock band featuring a mix

THE COLLISIONS



With the release of the band's debut CD, *Talk is the New Action* (Windjam), **The Collisions** are issuing a battle cry to revive the angst in rock 'n' roll. The band is throwing a raucous CD release party on Saturday, November 1, at T.T. the Bear's in Cambridge, MA with guests **the Pills** and **the Thrills**. Admission for the 18+ show is \$7.00. Call (617) 492-0082 for information. Produced by the Collisions with **L. Hurley** and engineered by **David Minehan**, *Talk is the New Action* contains 10 original tracks and one wild cover of **Robert Johnson's** "Me and the Devil Blues." For more details visit www.thecollisions.com...

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of jazz and soul-influenced breakbeat music and traditional North African polyrhythms. **Brian Knoth** co-produced the CD with Amun Ra at his **Theta State Studios**. For more details visit: www.planetarygroup.com...

Philadelphia-based **4 Way Street's** debut record, *Pretzel Park* was released on **Sanctuary Records** on September 9th. 4 Way Street combines the talent of four singer/songwriters: guitarist and keyboardist **Ben Arnold**, bassist **Scott Bricklin**, guitarist and multi-instrumentalist **Jim Boggia**, and guitarist **Joseph Parsons**, who have released records on their own. Their weekly residency at The Front Room at the Paradise Rock Club begins October 1 and continues on October 8, 15, 22, and 29...

On October 9th a benefit will be held at the Good Times Emporium (30 Sturtevant Street, Somerville, MA) for the **Alan D. Manzi Memorial Fund**. On April 30, 2003, after a long, hard battle with cancer, Alan passed away. He is survived by his wife Mary and two small children who have been struggling both emotionally and financially ever since. This benefit is to help his family as they did not have any insurance to help cover their costs. Alan was the brother of Ken Manzi, who has been in the music industry for years and who is organizing this benefit. Acts slated for the show include: **Sgt. Dan Clark**, **Paul Goode** as Elvis, hardcore band **Hold This Moment**, and the rock band **TaiNted**. There will be raffles, prizes, food, and the night will close with an all-out jam session on stage with other musicians invited to play after TaiNted's set. Contact (617) 623-8960 for more information on the Alan D. Manzi Memorial Fund or the benefit show....

Boston Music Happenings, is a brand new Yahoo! group moderated by **Nils Erickson**. The group is an events listing page and a place for fans and artists to interact. To learn more and sign up, go to: http://groups.yahoo.com/group/Boston_Music_Happenings. Also, check out Nils Erickson's new website, www.NilsErickson.com. You can go there for his upcoming performances, CDs, pictures, mp3s, contact info, and more...

Duke and the Drivers is pleased to announce the release of their latest album *Check Your Bucket*, coming out on October 7th. They will be having a CD release party at King's Lanes, DeVille Lounge in Boston, MA, on Wednesday, October 15th. The event is all-ages, admission is free and it begins at 7 p.m. *Check Your Bucket* was produced by Sam Deluxe & Earthquake Morton, mixed by Joe Blaney (The Clash, Prince, Joey Ramone) at Pie Studio in Glen Cove, NY and mastered by Bob Ludwig (Rolling Stones, Lou Reed, Eric Clapton) at Gateway Mastering. Visit www.planetarygroup.com for more info...

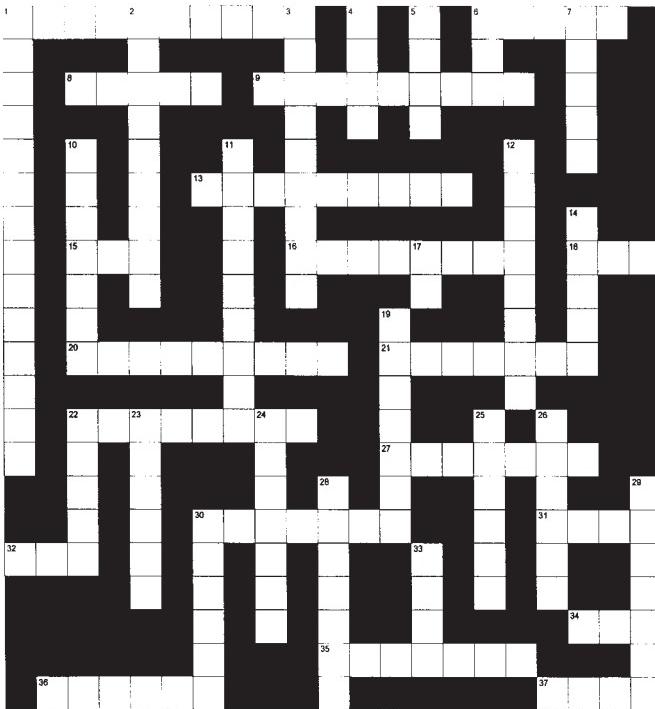
FROM AUTUMN TO ASHES



October 29, 2003 will mark the kickoff date for "**The Vagrant Tour**" featuring four musical favorites from the label. **Alkaline Trio**, who released an album earlier this year entitled *Good Mourning*, will perform, along with **From Autumn To Ashes**, whose highly anticipated record *The Fiction We Live* hit the stores in mid-September 2003; **Reggie and the Full Effect**, who is just coming off of their headlining tour; and finishing the bill is Vagrant's first band ever signed to the label, **No Motiv**, who will be releasing their third album early next year *Daylight Breaking*. For more tour or band info go to: www.vagrant.com...

Compiled by **Raymond Steiner**, a music fan from Lake Charles Louisiana, the *Home CD Compilation* has tracks from 14 very talented female singer/songwriters, all of the songs relate to "Home." Five of these talented artists, **Amy Fairchild**, **Carla Ryder**, **Karen Jacobsen**, **Jennifer Marks**, and **Jenny Bruce**, are joining together in Boston at the Paradise Lounge for a memorable evening of music on October 17th at 8:00 p.m. There will be a silent auction as well, and all patrons will receive a copy of the *Home CD* with their ticket price. ALL proceeds from the evening benefit the **Children's International Foundation**. For more info about the CD, visit the website www.homecd.net...

THE OCTOBER SURPRISE



Across

Down

- | | |
|---|--|
| 1. Mathematics | 1. Beatles' movie |
| 6. The 7th sign of the zodiac | 2. October holiday |
| 8. parking | 3. Increasing in loudness,
used as a direction in music |
| 9. Band on September
SoundCheck cover | 4. Matthew Band |
| 13. An article of artistic worth | 5. Money" |
| 15. "Making ... Band" | 6. The original Hulk ...
Ferrigno |
| 16. Saving Time | 7. "The Postman Always
Twice" |
| 18. All-terrain vehicle (abbr) | 10. Speaker of the House |
| 20. Fair | 11. A persistent preoccupation
with an idea or feeling |
| 21. "The Factor" | 12. National League |
| 22. A single-reed woodwind
instrument | 14. Sweet treat |
| 27. Tenth month of the year | 17. "... Through the Out Door" |
| 30. Courtney Cox TV series | 19. "Little Shop of" |
| 31. Johnny | 22. MTV's home show |
| 32. Used to be | 23. Fall |
| 34. What a ghost may say | 24. Time when day and night
are of equal length |
| 35. Frank Sinatra and the boys | 25. Does Your Know You
Do This? |
| 36. "Monster" | 26. To free from danger |
| 37. Used to express rejection
or disgust | 28. A request for information |
| | 29. Dwayne Johnson |
| | 30. Country violin |
| | 33. As soon as possible |

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For answer keys to this month's puzzles go to: www.soundcheckmag.net/answerkey.html

STREET

Nothing More & Nothing Less

*By Jesse Mayer
Photos by Jeff Behar*



STREET DOGS

Humility is not a quality that gets a lot of play in the music biz. Arrogance? Sure. Counterfeit modesty? Absolutely. Dishonesty? Yup. Unrealistic expectations? All the time. But true humility is the principal of being "right-sized," of being genuinely at ease with exactly who you are: assets, liabilities, strengths, weaknesses, warts and all. Most folks are rarely comfortable in their own skin, bands almost never are.

The Street Dogs are one of the most disarmingly humble bands I have ever met. It comes across when you hang out with them. It is evident throughout their debut release, *Savin Hill* (on CrossCheck Records). It permeates their live show.

That these dogs are a mongrel with way-back pedigree roots is a fitting metaphor for the Boston punk rock scene itself. Lead singer (and Boston Firefighter) Mike McClogan and drummer Jeff Erna were founding members of The Dropkick Murphys. Guitarist Rob Giudotti played in The Vice Lords. Bassist Johnny Rieux is out of The Bruisers, The Kickovers, and The Disasters. Not to mention his years on The Bosstones' crew. *Savin Hill* was produced by Nate Albert (ex Mighty, Mighty Bosstones, Kickovers) and when Jeff has a scheduling conflict, Joe The Kid (Bosstones) fills in on drums. Space doesn't even come close to permitting me to list all the others who contributed to *Savin Hill*, had a hand in the band's development, or have been invited to share the stage with these guys. Trust me when I tell ya', the gang's all here.

The Street Dogs deliver songs that are uncompromising, straight-up guitar-driven, shout-out fueled street punk anthems from and about Boston, Mass. How could they not? This dog hasn't got a dishonest bone in its body. It wouldn't have a clue how to be anything it's not. Any mutt this loyal and fierce and loveable is always welcome in my home. On Saturday, October 11th, The Street Dogs make an all-ages house call at Axis (Landsdowne St., Boston) to celebrate the release of *Savin Hill* with guest hooligans The Lost City Angels, Dirty Water, The Briggs, and The Marvels. Trust me when I tell ya', the gang's all here.

SoundCheck Magazine: Nobody thought you guys were going to tour. Apparently, that's incorrect.

Mike: Absolutely we're going to tour. With my job at the Boston Fire Department I enjoy a flexible schedule and I have vacation time a lot and it banked up and during those times we're going to go out and we're going to support this record and also totally going to be playing as many regional dates as we can. Street Dogs are housebroken, they don't bite, and they will travel.

SCM: What's the drummer situation?

Johnny: Mike and I just spoke, actually, with Jeff our drummer. The situation with Jeff our drummer is that when the Street Dogs began, the idea of touring and traveling and playing a lot of shows I wouldn't say was out of the question but it certainly wasn't as much of an option as it is now and Jeff, he's got a great job he needs to do that for. Jeff is a full-fledged member of the Street Dogs but he can't travel, he can't tour, and do stuff like that. Joe Sirois is also, in my eyes, a Street Dog. In fact, we're all like one big happy friggin' family. Joe is going off to do the Frank Black tour, so there's other stuff that Joe has coming in that he's going to be able to gig on.

Mike: It's a team concept here. It's fraternal, we look after one another, we talk reasonably to one another. We're in our thirties, we try to act like adults. We're not out in the schoolyard anymore picking fights at age 16. We just try to stay reasonable, stay right-sized, and just keep everything in perspective, and keep moving ahead. We stand behind the music and we're confident in it and having Joe help out where he can is good.

SCM: I want to talk about the music a little bit. It's obviously a really traditional street punk record. With pretty traditional street punk subject matter. On the other hand not a lot of people make records like that anymore. There's nothing Celtic about it.



Mike: No, no, and you know, we didn't go in there saying we need to stay away from Irish music or Celtic music. It's where we were at, like in our minds, creatively, coming up with the songs. We were just coming up with straight-ahead, punk-influenced rock and roll. If we wanted to make a death metal album or a hardcore album or, like, an R&B album., we would have made that. It's just we don't want to be pigeonholed or told to be, you have to stay in this box, if you don't, you're a bad boy and you're gonna get slapped. That's where we were at when we made the record. I'm speaking from my own mindset. John might come from a different point of view with it, that's where we were at. We wrote a ton of songs, we rehearsed them, we demoed them, we had Nate help us out during preproduction, and Nate's presence was immense on the songs.

SCM: I wanted to ask you about that because we talked about this last night, there's some real ear candy on there. Some of the guitar

lines, some of the acoustic guitars, it reminds me sonically a little bit of The Kickovers record, which makes sense.

Mike: Well we pretty much told Nate, challenge us, argue with us. We wanted to fit there. We wanted someone with an outside point of view, someone who was outside of the songs, and he did. He challenged us many a time and he'd say I think an acoustic guitar would sound good in here. I think we should maybe change this verse. We'd butt heads but it wasn't in a confrontational manner, it was just in the interest of making the song better and bigger and widening them and making them better.

SCM: There are certain kinds of songwriters - Rick Barton, Ken Casey, and yourself, for instance, who all share growing up and struggle as points of reference in the songwriting.

Mike: In prior experience before Street Dogs and even now, my whole thing has always been sing about what you know. Stick to what you know. I just write about things that I've gone through and have half a clue about. Anything a human being goes through it puts a certain energy in them. It leaves them a certain feeling - good, bad, hostile; and when I write, I bring those things out as they pertain to what I'm doing in work, relationships, all sorts of different issues. That's just how it's been for me. I stick to what I know.

SCM: What are your favorite songs on the disc right now?

Johnny: I think "Fighter" is my favorite song. I also like "Declaration," which Mike and I wrote about the fact that when Joe Strummer died, "Rolling Stone" magazine put some ridiculous pop star on the cover of "Rolling Stone." Just some like nameless, faceless product that will probably be gone next year kind of thing. An icon like Joe Strummer - in the way that the society is and the musical climate, when an icon like that dies, somebody who's influenced so many people from U2 to all over the map - when somebody like that dies and they pay tribute to them with a paragraph and a little photo in a magazine like "Rolling Stone," that's supposed to be based on rock and roll, then...

Mike: It's not acceptable.

SCM: How's the experience been now that you've been out on the road a little and tightening the band up, as far as what it feels like live.

Mike: Live, it's exceeded - we have really low expectations; we try to stay humble and right-sized - I know I probably said that earlier in an interview, but that's our mission statement I guess. We're getting a good response. I remember in Buffalo we played two sold-out shows with Flogging Molly, who are just absolutely

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"It came back to me and once I put my foot down back in the practice space and started singing again and felt the roar of the guitar and the pound of the drums and I felt the bass rupture the room, there's no feeling like that in the world." - Mike McColgan

phenomenal live. I would say pound for pound one of the best live bands in the world right now. I wouldn't hesitate to say that at all.

SCM: I want to totally shift gears and talk a little bit about being a firefighter, if you don't mind.

Mike: That's not a problem at all, I mean, when I left DKM in April of 1998, I was hell bent on being a firefighter. I had wanted to be a firefighter since I was 24 years old pretty much. It's a rewarding profession and no two days are the same. I know all this stuff sounds cliché and you may have read it in magazines or heard it in the media from other guys on the job, but it's a great job. There is a camaraderie and a fraternal bond and brotherhood because of the line of work you're in, your fire suppression, EMS, HazMat, and you're working in really stressful situations, so it demands – you're only as good as your weakest link. It demands that everybody be close with one another, know each other, be able to rib each other; it's a phenomenal, phenomenal, phenomenal job. I pinch myself every day.

SCM: Sounds like the same requirements to being in a good band. Same kind of team.

Mike: Yeah, it's funny you mentioned that because when we were out on this little mini tour that we did with Flogging Molly, that whole fraternal touch was there. Everybody was getting along, we were talking about stuff calmly and rationally, nobody was taking their ball and going home. It was great. I told John this, I told Rob this, and I told Joe this: Those two shows in Buffalo were the time of my life. Those shows were phenomenal. We were just pinching each other.

John: You know, Mike's approach to music like in the early days of DKM, my old band used to play with them all the time, and there was one show that we played at The Rat together; it wasn't very heavily attended, it was in the real early days, and Mike went up there in front of very few people and just unrelenting just gave a performance like he was in the biggest arena in the world. And I got on stage and I was like, whatever, but after the gig, I go to Mike and I remember he had a bashed lip because the mic hit him on the face and he had blood coming out of his mouth and he was huffing and puffing and I go, "Man, how do you do it? How do you get that vibe off of so few people?" He just looked at me and he was like, "Whether there's five people or 50,000 people, they all paid money to see a good show and I'm gonna give them a good show."

SCM: I'm gonna jump in this because this is something really important to me....I think that when you were talking about the camaraderie and the team and the trust in the people that you work with and staying right-sized and level of expectation – I identify with this. This is stuff I have to look at; people like us, we all have to look at it. I don't believe that people like us choose this, I believe it chooses us.

Mike: I totally, totally, totally agree with that. That's like hitting me like a ton of bricks because I walked away from it and I never second-guessed my decision to do what I did but sometimes life won't leave you alone and it came back to me and once I put my foot down back in the practice space and started singing again and felt the roar of the guitar and the pound of the drums and I felt the bass rupture the room, there's no feeling like that in the world. When you're in the room and the door's shut, there's no more intimate, powerful place when you're making a song and they come together. When those songs come together, when that moment comes

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"There shouldn't be any conditions...it's unconditional, like give the blood. Give the blood out of your arm." - Mike McColgan

when you get a song, like you take a "Savin Hill" or take a "Declaration" and the band feels it in the room, no moment supercedes that in the creative process. It's phenomenal. It's like everybody acknowledges that in the room. John will be on the bass and he's into it; Rob's on the guitar, he's into it; and Jeff's back there wailing the skins, he's into it. Unbelievable.

John: There's nothing more annoying, too, than that band – you know the bands are what they are and if there's 15, 20 people in the room and you're there to check out a good band, there's nothing more annoying than when that band gets up and starts making comments about it on stage like, "Yeah I know it's a really great show" and being sarcastic about it and whatever. It's like, man, just play your show. I came here to see a show, I don't want you to apologize for the number of people that are here. I just want to see a great show.

Mike: Yeah, there shouldn't be any conditions...it's unconditional, like give the blood. Give the blood out of your arm. If you've got the flu when you're up there, go for it. If you just had a serious beef with your woman or you've got a problem at the job or life isn't giving you a fair handshake, when the moment you take the steps to go on the stage, that shit's got to be left at the bottom step and you go up there and you do the best you can. Otherwise, don't go up. What's the point? It's like you said, it's an unmerited gift. To make a record. To play a show, even at the lowest levels, is a gift. It's not a right. It's a beautiful thing. ♪



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INDIE RELEASES

VOODOO GLOW SKULLS

Steady As She Goes

(Victory Records)

voodooglowskulls.com

Voodoo Glow Skulls are carrying the torch for a style that's been dead since Reagan took office and whose merits were questionable



to begin with. Any meat left on ska/punk's bones was picked clean long ago by far better bands. The tempos are so fast that every song sounds like a train barreling off the tracks in a bad (read: amateurish and unexciting) way. It's an approach that renders the only halfway decent song, a hidden cover of Sam the Sham & the Pharaoh's "Little Red Riding Hood," as painful and unlistenable as their originals. Worse still is the production, which is appalling enough to give the impression that the band mixed and mastered it at home on a ColecoVision. The vocals and guitar are too far up front, the rhythm section is buried, the horns sound synthetic, and it's all muddy and neutered. Those who think the drum sound on the new Metallica album is obnoxious should give this a spin; perhaps the audio production majors at Berklee can use Steady As She Goes as an example of what never to do. This is an album best left to prepubescent punkers that are just now discovering The Misfits via Spencer Gifts tchotchkies.

- Mike Baldino

SPOKEN

A Moment of Imperfect Clarity

(Tooth & Nail Records)

spokenmusic.com

Spoken is a post-Sunny Day Real Estate (and post-Journey, probably an unwitting influence) arena emo/nu-metal band with a penchant for Tool-inspired rhythmic shifts, and they're pretty decent musically. Their songwriting style is probably anticipating what's to lead the next few years of modern rock radio. Singer Matt Baird's vocal style is, occasionally (like on the opening song), UNBELIEVABLY ANNOYING. It's high-pitched, it's out of tune and keening, and it makes one's ears recoil in horror, which is great if you're The Blood Brothers, but I don't think that's what these guys are going for. How's this: If you dig A Perfect Circle but still think tribal tattoos are edgy, this record is for you.



- Mike Baldino

SURROUNDED

Safety In Numbers

(Deep Elm Records)

surrounded.se

These Swedish disciples of Syd Barrett-era Pink Floyd and that band's progenitors (Mercury Rev, Sparklehorse, The Flaming Lips)



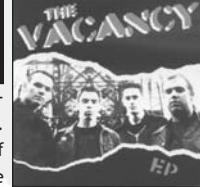
create arresting soundscapes of a quality on par with their influences. The forcefully whispered and spoken, distorted vocals are reminiscent of Slint's "Spiderland" and are laid over a hypnotic bed of effected guitars, keyboards, and samples. The lyrics are of the abstruse emo-poetic variety, but the way they're delivered make them nearly impossible to decipher anyway. It's an approach that makes the music, which is at times truly gorgeous, less effective. The singer does the band a disservice, but the music is too good to deny.

- Mike Baldino

THE VACANCY

(A-F Records)

a-frecords.com



The Vacancy play punk with a little emo and hardcore mixed in. These seven songs sound kind of like Jersey and at times almost like Lifetime. I would rather listen to Lifetime, but I would rather listen to Lifetime than breathe, so I am a little biased. But really this is good, I enjoyed it, it just was a little lighter than I wanted it to be, but that's not always a bad thing. I need a little light in my life. Tracks that made me dance like an emo kid 1, 4, 6.

- Mullet P.I.

HOLLYWOOD HATE

Product Of Our Environment

(TKO Records)

tkorecords.com



TKO Records is a great record label because you always know what you're getting - some great freakin' rock and roll. Hollywood Hate is no exception to that rule, faster paced rock and roll with a little punk thrown in to spice it up. If you have ever bought a TKO release and enjoyed it, chances are you're gonna like this too, so go out buy it and support these guys because I'm sure they need more beer money. Oh yeah bonus points for having a chick drummer (yeah I said chick, she's in a punk band - she qualifies as a chick). Tracks to drink yourself to a stupor listening to 2, 3, 5.

- Mullet P.I.

STRYCHNINE

Live in Bremen Germany
(TKO Records)
tkorecords.com

I hate live CDs (for the most part) but every great once in a while, one comes out that has good quality and the dialog in between songs (the banter if you will) flows good enough that you don't notice that it's a live CD. This is one of those. I guess it was recorded on the last day of their tour and might possibly have been their last show ever. Well if it was, what a way to go out. This is just another great release from TKO, so go out, buy it, rock out to it, and if you're ever going to put out a live CD, make sure it's at least as good as this one. There were some great songs on this but I didn't look at the display to see what numbers were the best, so listen to them all.

- Mullet P.I.



DASHBOARD CONFESSINAL

A Mark, A Mission,
A Brand, A Scar
(Vagrant Records)
dashboardconfessional.com

Those of you that have read "SoundCheck" before know that I love these guys... despite all the connotations about the word "emo," I really dig anything that Chris Carraba is involved in. This being no exception... he's a bit more rocksome this time around, mixing between acoustic ballads and more rock-oriented tunes. I guess they are still "emo," but I don't care... I have decided I am too old to care about labels, what's on "TRL" or what "everybody else thinks of something"! I dig the cute song titles "Rapid Hope Loss," "If You Can't Leave It Be, Might as Well Make it Bleed," and "Ghost of a Good Thing." DC always produces the kind of album that you can listen to straight through and enjoy, several times over. My favorite song line has got to be "Man it takes a silly girl to lie about the dreams she has, but lord it takes a lonely one to wish that she had never dreamt at all".

- *Samantha*



DASHBOARD CONFESSINAL
A MARK • A MISSION • A BRAND • A SCAR

MATCHBOOK ROMANCE

Stories and Alibis
(Epitaph)

This album reads like a 16-year-old boy's live journal entry - pretentious, vain, and unoriginal. If the blond girl with braces in algebra class doesn't pay any attention to you, get some wire-rimmed glasses, a tussled haircut, a scarf, and start a band. Write heartbroken missives to a 4/4 beat and pore your emotion out. This album is 12 songs of overproduced pseudo-technical pop-punk. Matchbook Romance uses a boring and unoriginal foundation of pop-punk drivel (i.e., Count the Stars, and most Drive-Thru bands) com-



bined with flashes of heavier guitars and some screams (i.e., Thursday, Taking Back Sunday). With lyrics such as, "my eyes are burning from these tears, you'd think I'd learn over the years," and "leave a message on your phone just to found out you're not home," I almost want to steal them and write in my own online diary.

- Brendan McCarthy

THE KINISON

Mortgage is Bank
(Fearless)

Fearless Records once released an album by this little-known band called At the Drive In. The lead singer had a big afro, they had indie rock kids across the country freak out, they signed to a major, and then they broke up - but not before their dissonant post-hardcore progressive rock influenced and crazed the masses. The Kinison just released an album on Fearless. The parallels are unmistakable. It is more structured, guitar-driven and rock-oriented than ATDI, but catchy sassy spastic punk nonetheless.

- Brendan McCarthy



NERF HERDER

My EP
(Honest Don's)

It's really old by now. Poop and fart and masturbation jokes are so last year. This is a re-released disc, originally put out by My Records (Lagwagon singer Joey Cape's label). Re-recorded material and bonus tracks don't really do it for me, although perhaps the best song on here is "Fight For Your Right to Masturbate." Jokes aside, this album is little more than the same couple chords and a tired old shtick - pale in comparison to Nerf Herder's other releases. I'm a fan of everything else Nerf Herder, but this disc is destined for a 13-year-old punk rocker who gets a kick out of hearing the word penis.

- Brendan McCarthy



STREETLIGHT MANIFESTO

Everything is Numb
(Victory)

Ex-members of ska-punk band Catch 22 have formed Streetlight Manifesto - a ska-punk band that's been to music class. The band successfully weaves in some reggae and Latin stylings into the same old ska-punk that still reverberates after its late '90s heyday. While I don't find this disc particularly compelling, the band does maintain a frenetic energy level and fast pace throughout its 12 songs. For fans of Catch 22, Less Than Jake, and the Voodoo Glow Skulls.

- Brendan McCarthy



DEFROCKT

The Return of the Monkey

By Alana Sack
Photos by Don Malo



As I waited at the Abbey Lounge for the members of Defrockt to arrive musician-style late to our interview, I tried to pen several questions that I would ask them. Well, by the time they finally arrived, I had already written down about 20 questions, a behavior that caused someone to approach me to make sure I wasn't spying on them. I found, however, that all my work had been for naught, my questions useless as tools to really understand the phenomenon I was about to encounter. Defrockt is not your average question-and-answer band. Ask them a simple question about their origins and they will shoot you back a series of cryptic catch phrases, mostly mythic in nature. I don't mean this as criticism, merely as observation. Upon meeting Mark - vocals, Adi - guitar, and Dave - bass (unfortunately, I did not get to meet their drummer, but I'm told she's very cool as well) I realized that though conversation with them primarily consists of a very enjoyable rhythmic, outlandish, tongue-in-cheek banter, their more lucid moments give you a glimpse into the wisdom and depth that lie behind the humor.

Perhaps it is the wisdom of experience that shines through their gruff exterior, giving weight to even their most ridiculous comments. Mark Kennedy may wear a raw meat necklace on stage while he sings about the "demon that lives in [his] drawers," but he is also a seasoned veteran of the Boston music

scene. In fact, all three of the men in Defrockt are living relics of Boston punk from 20 years ago. It was in this environment that a bunch of street kids made the connections that would eventually bring them together as musicians. Two decades later, after a series of failed bands and necessary mistakes, the members of Defrockt have been rejuvenated musically and spiritually. Each expressed a feeling of being compelled to join this particular project by a force that none could really explain. Dave gladly left behind the dark days of "selling out to a honky cover band" and both he and Adi professed their relief at being free from membership in a "Hare Krishna disco project run by a fascist female singer/songwriter." As for Mark, he came out of a "self-imposed exile" to make a very failed attempt at getting an old band back together. This turned out to be a blessing in disguise, however, leaving him open to participate in The Kenmores and, of course, in Defrockt.

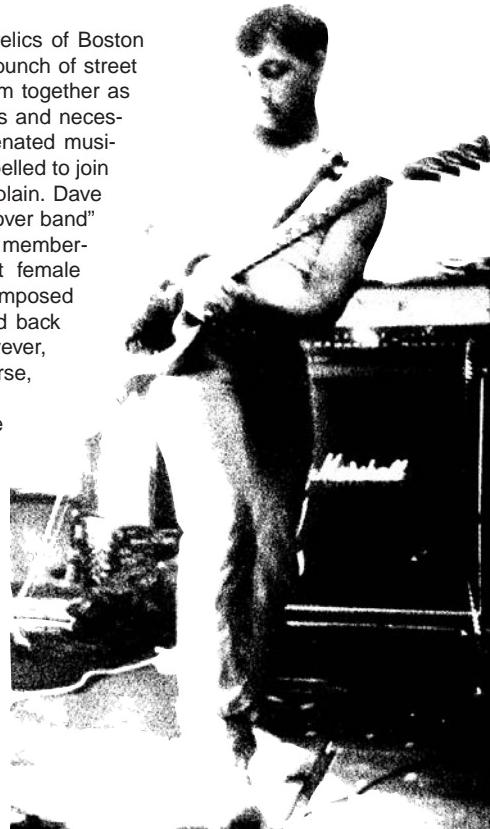
The mistakes of the past lead us in to the reality of the future; this is a theme that seemed to run throughout our conversation. Drawn together by similar memories and a kind of familiar karma, the bandmates feel themselves to be heralds, adding impact and experience to the local scene. Nevertheless, with a name like Defrockt, one might wonder what kind of gospel they intend to preach. Though it is religious in nature, it is not of the nature of religion. Specific religion actually seems to be the very opposite of the primal experience that they try to channel. Dave describes their music as being "about nakedness of the soul" and all three of the guys often speak about "the return of the monkey." These comments are evidence of a deep yearning for the pure, unbridled human experience. When listening to

the songs on their demo (also available on the web at

www.defrockt.com) this primal chaos is achieved through tense bass lines, screeching feedback, and unfettered guitar solos, and darkly absurdist vocals.

The music is meant to, and does, evoke a strong emotional response. If you feel a little uneasy, all the better, because they want to upset you, shake things up, and powerfully impact you so that you are made to experience the music rather than just listen to it. Dave likened this phenomenon to a version of tribal, religious, ultimately "experiential" music, a modern banging of bones on skin-stretched drums to reconnect us to our primal selves, hence the "return of the monkey." This primordial undercurrent that they try to tap into is for them both destructive and tender, at once "music to make love to or destroy to." It is the kind of dangerous sexy that is unavoidable when music has such a blatant, driving, fornicated rhythm at its base. Because of this quality, the guys affectionately deem their style of music "Hard R&B." Though the hard part is more readily apparent when listening to Defrockt, they insist that their songs (and especially one deliciously disturbing tune called "Stalker") are love songs! Their full-length CD comes out sometime this fall, so you can listen and judge for yourself...

For all their joking, the members of the band also have moments of seriousness that seem almost sad. When asked what their lives would be like without the music, all three of them gave resounding answers like "Incomplete!" or "Inconceivable." They plan on making music for as long as they can because they do it, not to become famous, but because they love the feeling of being on stage. Adi, in a rare wistful moment, even expressed that "...life seems to be displaced...always on the wrong side of the stage." ♦



David Bowie
Frank Zappa
Morphine
Susan Tedeschi
Rounder
Medeski Martin & Wood
Sophie B Hawkins
Burning Spear
Joan Jett
Rhonda Vincent
NRBQ
Bob Marley
Lucky 57
Tone Cool
SuperhoneY
Heartbeat
Bill Morrissey
Vance Gilbert
The Nields
Rykodisc
Wayfaring Strangers
Fastball
T House of the Almighty
Arlo Guthrie
Natalie MacMaster
Magic Dick & J Geils
Kate Taylor
Terry Kitchen
Paved Country
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CHANGE RISE UP
HOLIDAY IN THE SUN
JUDGMENT DAY
SOMETHING
CHANGE
FALLING DOWN
RISE UP

ZIPPO RAID

Fun Between The Notes



Zippo Raid is a band that likes to have fun and it comes out in their music. With a sound that is rock and roll with a punk attitude, at times alternatively sounding like The Ramones or Husker Du or Black Flag, and coupled with irreverent and hopelessly opinionated lyrics that could just as easily be sung with a smirk.

These guys come off as a group of musicians on a continuous search for their next house party where they can take over the celebration and raise the standard punk level of hell-raising to even greater heights.

Just what do you make of a band whose song titles include "Greg Is Still A Pussy," "Hey Dirtbag," and "Redneck"? The best of the lot, the sizzling "Annie Brown" and the memorable "Tom Joad," are melodies with messages that tease the ears in anticipation of the next audial quirk the quartet produces.

In the beginning, in 1996, songwriter/vocalist Joe Kelley, formerly of Black Barbie, pounder Greg Walsh, formerly of Pop Gun, and original bassist Jonee Earthquake (who recently departed and was replaced by current four-stringer Owen Rehrauer) formed the band and during the next few years released a few 7-inch records and a complete cassette. And with the

recent addition of guitarist extraordinaire Joey "Riot" Osbourne, the nucleus was complete. Prior to Joey's entrance, drummer Walsh left, was temporarily replaced by Photon Torpedo Matt Bartlett, who has since departed and was again replaced by his percussion predecessor Walsh, which brings the band's chronology to the present.

Now they continue to play clubs, all-ages coffee houses, and VFWs throughout New England to promote their new release, the loose and highly energetic CD, *Punk Is In Season*.

"Zippo Raid is just about having fun," says Joe "Zippo" Kelley.

"We want to get our music heard and maybe playing in town a little more," says Joey, "and we'd like to maintain a good following in town and then move on from there."

"I'd like to see us playing a lot more shows," adds Owen. "I'd like to see us play out of state more, maybe New York City would be nice."

Joe Kelley and Greg Walsh then talk about some of the difficulties they face under the current situations.

Kelley starts, "It seems like the [punk] scene is more prominent in the suburbs now."

"That's right," agrees Walsh. "To me there are two separate scenes. The one in Boston and the suburban one we mainly travel in - the all-ages shows. We play Boston and we love it but we probably feel more at home with the all-ages shows in the suburban halls. Usually they're more out of control and more fun. The bottom line is we just want to keep playing and to keep recording and to keep having fun."

That last statement is an accurate philosophical accounting of the group's communal direction, and almost seems like the musical antithesis of the Tom Scholz School of Thought with its tight confines, rehearsed solos and astronomical standards. Zippo Raid plays very loud and very raunchy, contemporary punk rock and they take no prisoners. ♦

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IRONWORKS



Metal Blade Records has released the new **Six Feet Under** CD, *Bringer Of Blood*, with bonus DVD-*The Making of Bringer of Blood*, and a 24-page booklet, complete with lyrics and fabulous artwork by David Aronson. Of course to support this CD there must be a tour, more precisely "The Unnatural Born Killer Tour 2003" with **As I Lay Dying**, **Skinless**, and **Behemoth**. For all the tour info check www.metalblade.com or www.sfu420.com

THE NEW JERSEY METAL AND HARD CORE FEST LINEUP CONFIRMED for Asbury Park, N.J. is as follows: **Superjoint Ritual**, **Dimmu Borgir**, **Morbid Angel**, **Nile**, **Nevermore**, **Children Of Bodom**, **Hypocrisy**, **Strapping Young Lad** and **Symphony X** on Friday. **Cradle Of Filth**, **Type O Negative**, **Deicide**, **Suffocation**, **Hate Eternal**, **Biohazard** and **Krisiun** on Saturday. Also appearing are **Unearth**, **Bongzilla**, **Diabolic**, **The Red Chord**, **A Life Once Lost**, **Premonitions Of War**, **Cannae**, **Benumb**, **Between The Buried And Me**, **All That Remains**, and many more to be announced. The dates are Friday, November 14 at 3:00 p.m. and Saturday, November 15 at 12 Noon at the Asbury Park's Convention Hall complex. Friday individual day tickets are \$40. Saturday individual day tickets are \$45. Two-day passes are \$75. Special VIP passes for \$150 will get you a laminate, poster, t-shirt and VIP area and entrance for the two days. Get your tickets either online at ticketmaster.com or by phone 931-2000.

MTV2 KICKS OFF THE FIRST OFFICIAL HEADBANGERS'S BALL TOUR BEGINNING IN OCTOBER: FEATURING live performances by heavy metal heavyweights; including Roadrunner Records Recording artist **Killswitch Engage**, Prosthetic Records Recording artist who have

just signed to Epic, **Lamb Of God** and Century Media's very own **Shadows Fall**, who will all rotate and co-headline this year's tour.

Featured opening act for the first leg of the tour will be Eulogy Recordings' **Unearth** and for the second leg of the tour, Century Media's **God Forbid**.

Plus, MTV2 & Roadrunner Records is set to release the double-disc/*MTV2 Headbangers Ball* album October 7th. Just some of the artists featured on the album include **Godsmack**, **Slayer**, **Hatebreed**, **Cold**, **Marilyn Manson**, **Mushroomhead**, **III Nino**, **Spineshank**, **Chimaira**, **Staind**, **Eighteen Visions**, all three headlining acts of the tour, and more. Be sure to check this tour out when it comes to the Worcester Palladium on Halloween night, October 31st. Get your tickets either by phone at 1-800-477-6849 or at tickets.com



Give your friends and neighbors nightmares, the new **Bleeding Through** album *This Is Love, This Is Murderous* is in stores now released by **Trustkill Records**. Bleeding Through will be out supporting their new record in October with **Sworn Enemy** and November through December with **Lacuna Coil** and **Chimaira**. Check out www.trustkill.com/shows for the dates.

Victory Records announces the opening of its first overseas office as of October 1, 2003. All international sales, marketing, A&R and promotion will now be done via the UK office. Victory will actively expand its international roster of artists in the UK and Europe. The first projects to be handled directly from the London office until the end of the year are new albums from **All Out War**, **Between The Buried And Me**, **Snapcase**, and **Catch 22**. For all the info check www.victoryrecords.com

FROM THE FOUNDRY

RADIATION 4
Wonderland
(Abacus Recordings)
radiation4.com

Well, well, well, Radiation 4, first band signed to new Century family member Abacus Recordings and halfway through the first track "Silence Fiction," I see why they were taken on. Not your typical hardcore band at all and that's very refreshing in my book. These guys are from Diamond Bar, CA and have a great thrashing type metal and hardcore pounding, with melodies intertwined in each track. The lyrical outpouring of Chris Negrete is fantastic, very different from anything you hear now in the scene. I read that he has a resemblance toward Mike Patton and you know, I have to agree. The music is intense and goes from one place to another, bringing you from head-banging hardcore mode into a swaying trance-like goth and trippy mode. The cover art looks like a carousel horse with blue skies and stars and pink and green coloring, but don't let that fool you, metal and hardcore all the way on "Wonderland." Track 6, "John vs. The Elephant" is very scary and in-your-face, again Negrete surprises you with an unstoppable thrashing. Track 9 "The Prize," is a prize, what a way to end a CD; I would have to say this is my favorite track. In my opinion, Radiation 4 are something that hardcore fans will either absolutely love to hate or vice versa. In any case, Metal Wench says pick up their "Wonderland" CD and be prepared for something really different and enjoyable.

- Metal Wench

MORBID ANGEL
Heretic
(Earache Records)
morbidangel.com

What do Christ, Zeus, Allah, and Morbid Angel all have in common? You guessed it; they're all gods (except the latter would rather burn in hell than be associated with something holy). There is no denying the fact that Morbid Angel dominate the alter of madness known as death metal. They produce musical formulas so fatal that they open up the very gateways to auditory annihilation. From their early beginnings, they have sworn a covenant to entangle the world in chaos, a blessing only given to the sick. Since 1989, they have held their horns high, continually reinventing a genre filled with metal mediocrity. Now, 14 years later, they have done it again. When I heard word of a new Morbid Angel album, the first thought that crossed my mind was not whether the album would be good, but just how good the album would be. Well, the "H" album has arrived. The best way to describe this newest masterwork is infecting



"Gateways" with a triple dose of "Covenant," a tank destroying everything in its path. Not only does "Heretic" have 12 blistering tracks of pure insanity, this album also gives us a unique look at the immense talent of this band through a drum solo deemed "drum check" in which Pete hammers away at the kit like a machine gun on crack. The album also contains a guitar solo from the song, "Secure Limitations," as well as some other secret goodies. Morbid Angel also venture into new realms with tracks like "Place of Many Deaths" and "Victorious March of Rain to Conqueror," which contain an almost epic instrumental ambience. The technical wizardry of guitarist, Trey, continues to destroy. There are very few bands in the metal arena that have managed to withstand the test of time to the degree of Morbid Angel. This album should be on the top of your list, crowded with thorns, and written in blood. HAIL THE MIGHTY MORBID ANGEL!!!

- Matt O'Dette

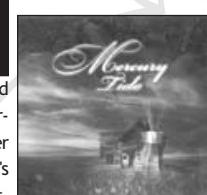
ZYKLON AEON
(Candlelight Records)
zyklontribe.com

From the charred churches of Emperor, arose Norway's Zyklon. Samoth and Trym, alongside Destructhor and vocalist Daemon first impressed the metal hordes with their 2001 debut, "World Ov Worms." Well, it's been over two years since that storm unleashed its fury on the world, leaving many eager fans wondering what's next? With the addition of a new vocalist, Secthdamon, Zyklon has exceeded all expectations. Aeon leans much more in the death metal direction than their previous album, however, the band's blackened roots still remain fiercely present. There's a strong sense of structure and progression on this album. The songwriting is much more focused and dynamic than on their debut, further proving the experience of these musicians. There are many subtleties hidden beneath the album's coarse edges. It may take a few listens to really hear all the elements at work here. The entire package comes complete with speed, fierce breakdowns, and catchy choruses. They aren't reinventing the genre with this one, but they have created a solid death metal record. My only complaint is the production, which seems a bit harsh at times.

- Matt O'Dette

MERCURY TIDE
(Century Media Records)
mercury-tide.com

Mercury Tide is a hard rock band founded by Dirk Thurisch, the former singer of the German power metal band Angel Dust. The band's "Why?" album is musically straightforward and very emotional. The lyrical subject matter



involves a lot of inward questioning and dredging up of a person's emotions, and although that can be a little taxing to listen to at times, I think the band is successful at what it is attempting to achieve and still manage to rock enough to offset the sorrow and melodrama. Though there is somewhat of a mix of heavier and lighter tracks, and parts within the tracks, the album's only real weakness is that it is maybe a bit too mellow at times. The album thankfully doesn't descend too far into the miasma of emotion that plagues a lot of today's popular rock acts and leads to albums sometimes sounding like one long, whining rant. When Mercury Tide rocks, it rocks, and the distinct aspect of the band are the great vocal harmonies, which seem to add a new dimension to almost every line.

- Al Is Savage

NORTHER
Mirror Of Madness
(Century Media Records)
norther.com

Norther is a band from Finland, which their bio describes as "melodic thrash," but I would describe as a kind of "happy black metal." The music is keyboard-infused power metal akin to the likes of Stratovarius and Nightwish, and it is topped off with some scathing, throat-ripping black metal/thrash vocals. I think the mix is surprisingly successful. The production is crisp and clear and there are a lot of good guitar melodies in addition to some nice keyboard work. Although there are some nice moving keyboard parts, I think the ambient work of the keyboards is especially effective in bringing to mind a bleak, icy, northern landscape for the music. If you listen to this CD and stare at the cover art long enough you can get quite a chill. The vocals are icy, but the guitars warm my heart. Good stuff from up north.

- Al Could Be Savage



DIMMU BORGIR
Death Cult Armageddon
(Nuclear Blast Records)
dimmu-borgir.com

Dimmu Borgir is a band that is rapidly gaining popularity in the metal underground. Their sound involves great epic Hollywood-style classical orchestral keyboard music with blackened thrash metal music underneath and a few melodic vocal segments thrown in for color. A lot of the music on this album is almost too beautiful to be evil. In fact, a lot of the album sounds like what you'd get if Danny Elfman collaborated with a black metal band and made an album. The music doesn't really fit the band member's ridiculous Cradle Of Filth, semi-satanic image as they present themselves in the booklet, although the kids will eat this stuff up because it will scare the bejesus out of their parentage. The cover art is a pretty cool, computer-generated, post-apoca-

lyptic piece, but the individual band members photos are just funny, you'll have to see for yourself. Listen to the CD and tear out the booklet pages. Post them around your room to bewilder the parents and disturb the priests. Amen.

- Ally McSavage

DEADWATER DROWNING
Deadwater Drowning
(Black Market Activities)
deadwaterdrowning.com

Deadwater Drowning is a band from New Hampshire that combines a rather unique mix of sludgy death metal vocals with melodic death metal music, and a few metal core/hardcore rhythms and vocal segments thrown in. I'm not sure exactly what deadwater is, but this CD certainly isn't dead-sounding, it has a lot of frantic life to it and fans of brain-burstingly brutal music will certainly enjoy this. Fun fact about the band to consider while listening: the bass player, according to the band's bio, can vomit on command, and has been known to do so in public places. Watch out, the next time you are at the movies you could plop yourself down in Deadwater Drowning's lunch!

- Al What?

STAR ONE
Live On Earth
(SPV Records)
ayreon.com

Do you like Star Trek with your metal? How about Dune, or Star Wars? If you don't mind visions of William Shatner dancing through your head as you listen to your favorite power metal album then Arjen Anthony Lucassen's super prog space metal group Star One is the band for you. All astronomical kidding aside, this is some seriously good prog power metal with super keyboard work, and it sounds just as good as it is presented on this two-disk live set as it does on the studio record. The band features the vocals of Sir... and I repeat Sir Russell Allen of Symphony X fame, and he really deserves the title. He is quite the singer. The whole group is composed of top-notch musicians in fact, all hailing from top-notch prog, power, and thrash acts such as Ayreon, Gorefest, and the aforementioned Symphony X among others. Pick up this album set and blast off to a world where no metal band has gone before.

- Allium Shattner

NEBULA
Atomic Ritual
(Liquor and Poker Records)
liquorandpokermusic.com

Always dug this band....and after a quick listen to this new effort, right off the bat it's safe to say I still



do. Although some people will get ticked when comparatively a band like this gets conveniently lumped in with the likes of Fu Manchu, Roadsaw, Masters Of Reality, Queens Of The Stone Age, and Monster Magnet (OLD M.M.- Spine of God days...), I say, the glove fits, and I like it damnit (those bands, Nebula, and this f'n record). Track 3, "Carpe Diem," is pretty damn fun in a Blur "Song-2"-on-horse-tranq's kinda way, with some solid guitar work too, but the cake (stuffed with a 'Z no doubt) has to go to the album opener/title track. The cheesy album art is my only gripe...

- Deek McDeekula

WEHRWOLFE
Godless We Stand
(Magick Records)
wehrwolfe.com



The band name sucks, but these guys surprised the hell outta me - REALLY IMPRESSIVE stuff for the Morbid Angel fan of old, or the current Kevorkian fan! Wehrwolfe without a doubt deliver one hell of a growl-n-blast-beat fest with this, their debut release. I also assumed with the funky lycanthropic spelling that they'd be a European metal act, but they actually hail from Charlotte, North Carolina (formed from the ashes of the band Darkmoon)! The title track is particularly evil and will surely make you double any posted speed limit, and "Bloodstained Honor" strikes me as another noteworthy cut, but all in all, the CD is damn enjoyable throughout in a stick-a-severed-goat-head-on-a-post kinda way. Again, please overlook the bad band name; these guys will sonically kick your head in, only to put a cigarette out in what's left of your corpses' face afterwards.

- Deek McDeekula

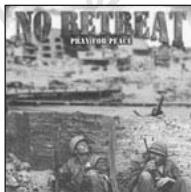
BRAINSTORM
Soul Temptation
(Metal Blade Records)
metalblade.com



This sounds like Queensryche, like honest to God late '80s Queensryche. Maybe a little bit more metal. There is some good stuff here, some nice double bass parts but I want fast, evil metal. There is too much singing in this; I could understand almost everything the singer said, and I don't like that. I want to have to bust out a translator and do hours of research to find out what the hell my metal is about. If I can understand the vocals I feel I am being deprived of hours of confusion. Tracks that scream for the Reagan administration to return: 3 and 10.

- Mullet P.I.

NO RETREAT
Pray for Peace
(Da Core Records)
da-core.com



Here's a warning: If you're actually praying for peace, what you'll find on No Retreat's latest release will be anything but an answer to

those prayers. Instead, if one were to take the lyrical content of this record at face value, No Retreat and their "crew" are ready, willing, and able to kill on command. Of course, I don't take lines like, "I'll stab you in your fucking head, piece of shit. I'll choke the life from your lungs," very seriously at all. From the cover photo, No Retreat look like a pleasant enough group of pub crawlers. Musically, No Retreat is a Judge-esque tough guy hardcore band. Not that that's a bad thing. But buyer beware, this is all chunk and gruff vocals. If that's your cup of tea, by all means, "Pray for peace, prepare for war."

- Shawn Macomber

EXTOL
Synergy
(Century Media)
undeceived.net



Extol's "Synergy" is skyrocketing up my list of this year's best records, and climbing higher with each listen. This has to be the most original and diverse metal release since Converge's "Jane Doe" a couple years back. It's got a great cover as well depicting the Grim Reaper and a monk sharing some playtime on a see-saw. "Synergy" strikes a similarly precarious balance, as the band seamlessly blends hardcore, melodic European metal, and pure American grind. Unfortunately for us, Norway claims this amazing band. Stellar musicianship. Unbridled, enthusiastic songwriting. A singer with the ability to menace and enchant. What else can be said. This is one of the few must-have records of this slowly fading year.

- Shawn Macomber

FOUND DEAD HANGING
Dulling Occam's Razor
(Black Market Activities)
blackmarketactivities.com



Another great Black Market Activities release. Between this and the Backstabbers, Inc. record, this label is having quite the year. Found Dead Hanging write the kind of stop and start, bludgeoning metal anthems that made Drowningman so popular a few short years ago. The band keeps things interesting, changing up tempos in unexpected places. In between thick blasts of rhythm guitar, screams and lead guitar squeals lead the charge before everyone thrashes in together. Despite the morbid name, Found Dead Hanging has a sense of humor as well. How else could you end up with great tongue-in-cheek song titles like "Solar Powered Sun Destroyer" and "Taking Stock Portfolio Advice From Martha Stewart"?

- Shawn Macomber

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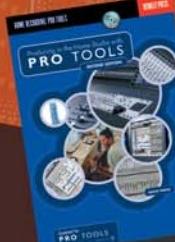
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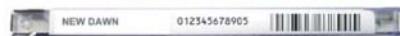
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MORBID ANGEL

By Matt O'Dette
Photos - earache.com



Morbid Angel is truly a leader. They harness and release a sound that remains so undoubtedly unique, that no one has even come close to matching their creation. For 14 years, the band has managed to progress and advance beyond any possible boundaries. There are no rules in their game. They exist outside of the mold and have never conformed to what is "supposed to be." Upon completion of their eighth album, "Heretic," I spoke with both guitarist/songwriting mastermind Trey Azagthoth and vocalist/bassist Steve Tucker, diving into their minds to understand the churning monster known as Morbid Angel.

SoundCheck Magazine: First off, I gotta ask how do you do it, how the hell do you guys do it? What goes through your heads?

Steve Tucker: [Laughs]

Trey Azagthoth: Well, it's funny that you ask. I usually speak so openly about how I associate my beliefs with my role in the band. Basically, it's my personal beliefs that allow me to do what I do. This is a lot more useful in my foundation of how I create than any musical theory or guitar scale.

SCM: Steve, you recently left Morbid Angel and then came back. Was there any reason?

ST: I left because I had some things I needed to take care of. What I usually tell people is that life got in the way of the band. I had to take care of life for a while. I never wanted to stop playing, period. Life just got in the way.

SCM: What is the reason behind naming the bonus disc from Gateways to Annihilation, "Love of Lava"?

TA: The Love of Lava disc was just something I thought would be fun to share with people. I wanted to let them have this recording of just the guitar solos by themselves. It's an example of me just using my imagination to do things that are cool. When we created that disc, I don't think there were many people doing things like that. The sky really is the limit.

SCM: I find that interesting, the sky is the limit. Where you've taken Morbid Angel over the past 14 years, there really doesn't seem to be a limit.

TA: It's what we do; it's what I do. It's all just normal stuff that Trey does. It all stems from my beliefs, the way I think, and the way I look at stuff. Sure, it takes practice and planning. It's not like recording these songs or performing these songs is a cakewalk. When you're excited about something, work becomes play. All the practice and hard work is just fun. For me, the guitar is the way that I like to communicate.

ST: When we write music, it's all about movements. It's about how the song moves and how it flows. Morbid Angel writes a lot of songs like the way a symphony would be written. We use different movements, different arrangements, ups and downs, ins and outs. Sometimes shit turns around backwards. It's always interesting. We push ourselves so things always come out different. If you listen to *Formulas* and then you listen to *Heretic*, they're drastically different, but it's the same people. If you listen to *Gateways* and you listen to *Blessed*, it's drastically different. There's a different singer, but the music is still drastically different. I've always looked for that in bands. I never liked it when a band would do the same record four or five times. They generally disappear after that anyway.

SCM: So it's been over two years since your last album. Why the wait?

TA: It has been a while, and a lot of that has been because we did so much touring for *Gateways*. We had the opportunity to tour with Pantera, which was such a fantastic thing for all of us. We also toured with Motorhead. I really don't do too much writing on the road. I kind of like to be away from the thoughts of man, just kind of in my own little zone. It allows me to do my thing, which I would call meditating. I find those silent spaces between thoughts and allow this rhythm to resonate through me.

"I never liked it when a band would do the same record four or five times. They generally disappear after that anyway"

SCM: How did the Pantera tour go?

TA: I thought it was a great opportunity to play our material at such a big presentation with all the production and a big stage. All the people there were very kind. I don't know anyone that chanted Slayer through our set or anything. If they didn't like us, maybe they just went and bought a beer. I think Pantera is an amazing band and I think Dimebag Darrel is an amazing guitar player. He's very innovative, has a lot of feeling, and has a lot of fun in what he does.

ST: On the tour I'd say, "in case you don't know what the fuck is going on, this is what's called death metal." I used to say that nightly and some people chuckled at it, but it was the truth. This was a lot of people's introduction. I think some people got it and some people refused to get it. I remember when I went to see Metallica touring with Ozzy Osbourne on the Master of Puppets tour. A lot of people were like, "who the fuck are they?" The next thing you know, they're all wearing Metallica shirts. Hopefully the same thing will happen with us man. At first I think we may have gone over some people's heads, but we definitely gained some fans. We get a lot of e-mails from young kids who saw us on the Pantera tour for the first time and were impressed. We're actually getting ready to do a tour with Superjoint Ritual that will hit Worcester, MA on November 7th.

SCM: Do you ever find it hard to replicate some songs live?

TA: Sure, It's always tough when a guitar solo happens in a song live and one of the rhythms drops out. In the studio, of course, you can just do all these different tracks. Also, the microphone techniques that I use for some of my solos, which are all over this new record, are hard to replicate. Those sounds you hear are not just some stomp box or rack effect. That's micing techniques like the anti-vacuum culture and wind riff. You can particularly hear this on the solo in the first song on *Heretic*. It's just silly, exotic, imaginative things. The wind riff is basically a cheap box window fan that you put between the microphone and the amp cabinet. The anti-vacuum culture involves buying this little glass dome that goes on a cheap chandelier, I stick it over the mic and turn up the trim on the soundboard to compensate for the fact that no air is getting to the mic. It produces these really interesting sound textures. I'm going to try to have a lot of that stuff happen live, but it's a lot of setup and doesn't come across as well in a live environment.

SCM: How did you come up with that idea?

TA: It's basically just a person who fancies himself a little kid in a playground with all these neat toys, and I just play games and have fun. I'm exploring. No one taught me how to play guitar; I just discovered it on my own. I kind of hold the pick differently than most people and I guess I kind of play differently. Of course I do use effects and different pickup selections. Sometimes there's almost an overload of effect where I'm like, "wow what am I gonna get." I really don't like to play with just a dry sound. I don't have any feeling that way.

SCM: You have always named your albums in alphabetical order. Now you're at the H album how did that come about?

TA: It kind of came about by chance with the first two records. I just began noticing that it was something really cool. When I was a listener, I would always read between the lines of the bands I enjoyed. I don't want to ever get into a position where I'm just manufacturing or fabricating music to meet a deadline. I certainly never check in with the scene as to what's cool and safe to do.

SCM: With every album, you guys continually recreate your sound. How does Morbid Angel continue to be innovative and creative while staying true to your roots?

ST: It's honesty, man. I think that was the thing that set Morbid Angel apart in the very beginning was the fact that Morbid was doing something different. It was something original, and that is still the case. When you're not following the trends and you're just doing your thing with honesty, then you're naturally coming up with what we've come up with over these years. If you're in a band that's a trend following and not a trendsetter then you're always going to be a step behind, but I think Morbid Angel has always defined the genre. ☮

To find out more about Morbid Angel, visit their website www.morbidangel.com, and be sure to catch them on tour at the Worcester Palladium on November 7th.



BUSINESS PROFILE_6Media Group

By Stephanie Marino

Owner: Dennis B – Kung-fu Master, Emperor;
zippy@6mediagroup.com
Keith Frost – Filming and Editing

SoundCheck Magazine: Can you give me an overview of what 6Media Group does?

Dennis B.: 6media Group is a video production company specializing in photography, electronic press kits, and promotional video services.

SCM: What are some of your past and present projects?

DB: Let's see. We've done a video for Rubyhorse. We did the filming and some editing for the original Waltham EPK (Electronic Press Kit). It's hard to talk about the past, because the past is a year ago. We just finished up a 30-second TV spot for WFNX and an EPK for local rock 'n' roll band Elcodrive. I'm putting the finishing touches on an EPK for BMA nominees Averi. Um...and we finally started working on the long-awaited Waltham DVD. Oh yeah...and I got to film the Dalai Lama when he was in town in September.

SCM: How long has 6 Media Group been in business?

DB: Officially? Since Valentine' Day of 2003. We actually opened for business June 2nd, but we've been working on projects since July of last year.

SCM: What led you down this media road and why?

DB: Growing up I dreamt up and wrote videos for my favorite bands for songs that didn't have videos. I've done some great work for Pearl Jam...in my head. You should see the video I didn't do for The Foo Fighters. It's so effing great.

Actually, I've been in love with music since I can remember. I've played in a few bands. Done the "trying to make it thing." I even put out a CD in 2001 featuring Joe Perry, James Montgomery, Andy Happle of "Thanks to Gravity," and my personal guitar hero Leo Mellace (Tribe of Judah). The problem was the songs I wrote weren't really that good.

I'm also a movie nut. I'm the asshole in the room quoting every line in a particular movie. I even worked as a projectionist in my home town for a while. Flash forward to 2003, here I am.

SCM: When someone requests your business for a project, how do you begin?

DB: It depends on the project. I've had a few offers to do porn. Can't bring myself to do it. A "B.U. Girls Gone Wild" was recently suggested. I'm holding out as long as I can. You'll know if business is bad when you see the company name popping up in your local video store's "Adult" section.

There are two ways I approach a project. I can work with the artist if they have a vision of how they want it to be, or I can throw together a rough draft of something and see if that idea is going in the



direction they want.

SCM: If you had one band or celebrity, beside the Dalai Lama, to do a video project for, who would it be and why?

DB: That's tough. The Dalai Lama was pretty amazing. I'm not even Buddhist. In fact, I was corrected on the spelling of Dalai Lama and Buddhist three times when posting the story on the company website. Eventually I would like to get in to feature length movie-making. There are so many actors I'd like to direct. I like love character actors. William H. Macy rules. Hugh Grant. C'mon O.J. Simpson in the Naked Gun! Genius casting. Who knew? As far as music video stuff, I really enjoy working with the "on the cusp" artists. They're so cool, still trying to get there. Averi. That's a great bunch of guys. Waltham. I got to meet Bleu recently. What a funny effing guy. That's the kind of artist I want to continue to work for. They make me want to work even harder.

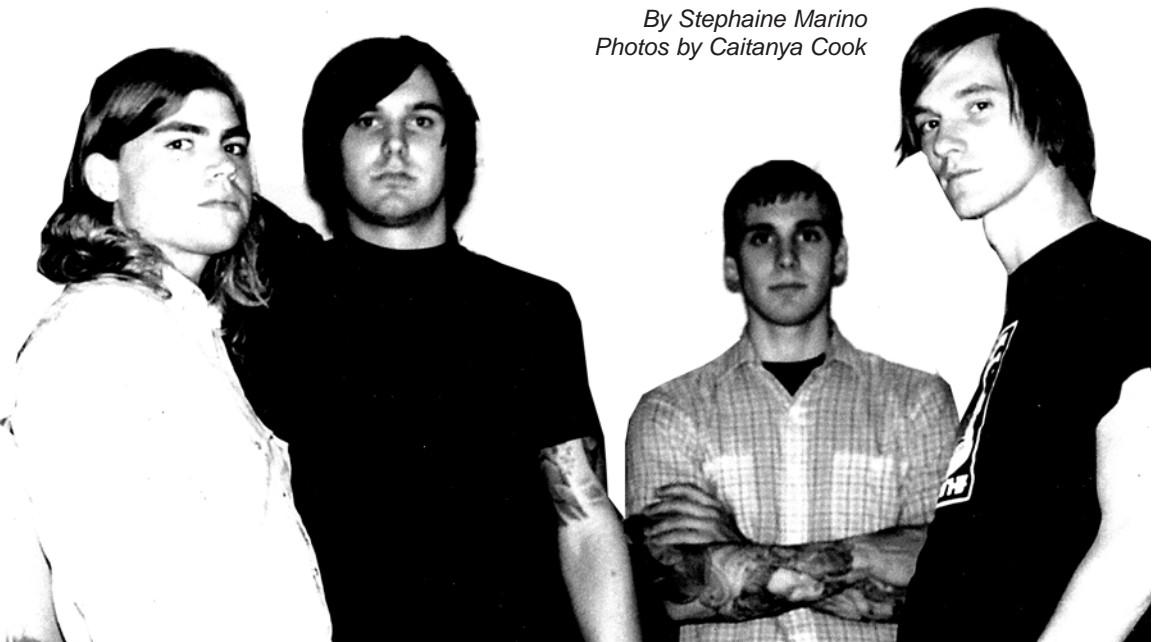
SCM: Tell me about your new website being launched?

DB: Coming in mid-October 6media Group will be premiering their new website designed by local web-guru Joel Kamm, creatively called www.6mediagroup.com. The website will not only have a listing of past, present, and future 6media Group projects and events, but will also feature interviews with local artists and a calendar of events for all the major clubs in the Boston area. The debut of the website will include the new Averi short film, action photo's of Bleu's recent rock 'n' roll show at the Hatch Shell, a new segment called "CD of the Week," and an interview with Grammy Award winning producer/engineer, Paul Santo.

6Media Group 16 Lanark Rd., Suite A, Brighton, MA 02135, (617) 277-3161

AS I LAY DYING

By Stephaine Marino
Photos by Caitanya Cook



Welcome to a young fresh metal and hardcore band out of California, As I Lay Dying. With their third, but debut release on Metal Blade, *Frail Words Collapse*, they have jumped into the scene with no problem at all. As I Lay Dying seem to have an appealing sense to both the metal fans of old and the young hardcore kids of now. Heavy-hitting drums from Jordan Mancino gives the rhythm for Clint Noris, bassist, to chug through. All the while having dual guitars with beautiful melodies and intense thrashing from Evan White and Chris Lindstrom brings us into the vocals of Tim Lambesis, whose sound is like heaven living inside hell. These guys have been out touring non-stop in support of their CD, *Frail Words Collapse* and are coming to a town near you on the heels of the Death God himself, Chris Barnes of Six Feet Under for The Unnatural Born Killers Tour 2003.

Soundcheck Magazine: I noticed a trend with your signings and releases. The first in February of 2001 with Pluto Records and a release in June 2001 of "Beneath the Encasing Ashes," then a release in June 2002, a split CD with American Tragedy, and then the second signing is February 2003 with Metal Blade, and a release in June 2003 with "Frail Words Collapse." So, the same months in all occasions.

Tim Lambesis: Yeah, we try to put out a CD once a year and it just so happens to be the same months. I think this Metal Blade release will be a good start as far as having a CD in stores, from the way they promoted and distributed it. We are going to keep writing and have material ready for next February I'm sure, but we will probably tour on this record a little longer. We usually tour hard throughout the summer and then take the fall off a little bit to write and then tour a couple of months in the winter and finally come home to record. So it's kind of been our cycle, so we'll keep doing that this fall and take some time to write our new record.

SCM: If you get the time.

TL: This time around we're not sure how much time we're going to get off in the fall. A lot of tours for us coming up.

SCM: You are on the huge Six Feet Under tour, which foresees to be an amazing tour. Let's talk about "Frail Words Collapse." I hear some '80s style metal influence on the record, like Maiden and Priest. But it's hardcore, too. So are those bands you grew up listening to?

TL: We grew up on a lot of hardcore bands, all of us, but then as we started looking for heavier and heavier sounds, we got into a lot of American metal bands. Then as we got into that more, that led us into the European metal bands, Iron Maiden being one of the classic greats for European metal and then moving on to

bands like, At The Gates. We like the New Arch Enemy CD a lot.

SCM: There are so many things going on, like track #3, Forever, it seems to have many styles mixed into one. So what would you call the As I Lay Dying style?

TL: I would say that we're a bunch of guys that grew up listening to hardcore, then musically became influenced by a lot of metal bands as we got older. So we have that hardcore foundation, but the melodies and complexity of the music is influenced by metal. We can't help but be ourselves.

SCM: That's cool. And I have to say, there is some really brutal songs on this record, I mean I can actually see the mosh pits while listening. The drums and guitars are great, and vocally everything blends so nicely. With that being said, who does the writing?

TL: At the time when we recorded Frail Words Collapse there was only the people involved in the band. It was the three of us that have been there since the beginning, which is me, on vocals and I write a lot of the guitar parts, then Evan White, guitar, helps arrange a lot of the stuff, and then Jordan Mancino, drums, he takes the ideas that I have and makes them a lot more complex, rhythm-wise. The basic idea of it was something that started with Jordan and moved into some of my ideas and then Evan would rearrange the whole thing.

SCM: It works well. Track #10 on the record is called "Song 10" and when I first gave it a listen, it sounded like it was going to be a ballad, and then BAM, it hit you in the face. Was that intentional, to have people think that?

TL: A lot of music itself even without the lyrics tells a story and that's done through really old styles of music, including symphonies and stuff like that. We think with metal sometimes everything is always, you know, amps turned on ten and everybody's at full blast the whole time. But we wanted a song that kind of told more of a story without the lyrics and that was the idea of "Song 10."

SCM: The band started with you and Evan, then came Jordan, what were you doing before that?

TL: Yeah, me and Evan started the basic foundation and then when Jordan came in we were able to put it all together. We have all played in a lot of different bands. I had actually moved to Texas to play in a band called Society's Finest. As I Lay Dying started a couple of weeks after I moved back to California. Jordan played in the band Edge of Mortality and Evan played in a punk band called Nothing To Lose, that was actually doing really well at the time. It still does well in the underground punk scene. But he decided to do As I Lay Dying full-time because it's hard to find a group of guys that get along so well and also play music that they're passionate about. So we're all really happy to be in the band that we're in now. A lot of the things we were doing before were enjoyable, but nothing compares to what we have going on now.

SCM: Where did you get the name from?

TL: We were all bringing different name ideas to practice and probably gone through at least a hundred names and then Evan brought that name, he had seen it from the book by William Faulkner. None of us had read even read the book at the time, but Evan thought it had a good ring to it and it really settled well with us.

SCM: Well, you have done a lot in the past couple of years, a record each year starting in 2001 and now this being your third release, but debut on Metal Blade Records, I was wondering if you felt that was the right move for you?

TL: Absolutely. I think that Metal Blade is really willing to work hard with us and take us in the direction we feel is best. We are a little bit more of a hardcore band than they are used to releasing, but that doesn't mean they're not going to do a great job. They made that really clear to us, Metal Blade has done a great job with bands in the past that are a little bit out of the ordinary for them like the Goo Goo Dolls, and they knew how to market them and I think they are going to know what to do with us. Just from the time we have been with them so far, they've been incredibly supportive. They want to help us build a foundation to where we can keep touring and be able to actually make somewhat of a long term career as opposed to just putting out a couple of CDs and then leave us hanging.

SCM: Well, that's a confident statement for Metal Blade and good to hear you are being treated well. Back to the record, are any of the songs of a personal nature, or life experiences?

TL: All the songs except one, were written about things I was personally going through during the time we were writing them. Track #2, Falling Upon Deaf Ears, which includes the album title, has to do with a friend of mine that I wanted to help, but just really couldn't. Expressing on one side, love I have for that friend and on the other side knowing that I can't, we can't help the people if they don't want to help themselves. Some of the songs have to do with remembering, like, my best friend from when I was a child, in the song Elegy, is about her and how she had a perfect friendship, remembering that. It's a way for me to release a lot of the issues that I'm done dealing with. The lyrics for me have always been therapeutic, I guess.

SCM: Thanks for the inside info and I'll see you on tour. ♦

Check As I Lay Dying out Sunday, October 12th for an all-ages show at Club Fuel in Lowell with bands, Haste, Silverstein, Deveraux, Manifest, Brisance, and Downshaft. Doors at 1:30 p.m. And don't forget to check out their tour dates for The Unnatural Born Killers Tour 2003 with Six Feet Under at www.metalblade.com

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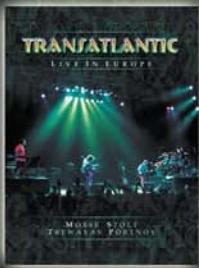
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KNOW YOUR INDUSTRY

By Karl Russo

EP Or Not To EP

Hey folks! Hopefully your reading of this article finds you gearing up for a post-season appearance by the Red Sox but at the writing of this installment that has yet to be determined. This month we're going to discuss the CD a little further but not so much in the manner of how to sell it but in how many songs it should have. The CD is the most important representation of your band; therefore, you need to produce a professional sounding product. But how much of this professional sounding product should you offer to your fans and industry professionals? Sure a full-length looks cool, and takes a lot of effort rendering yourself a pat on the back, but is it really necessary when trying to focus a record deal in your sights? Here are some reasons why releasing an EP rather than an LP is better for your needs.

Reason #1 is the most obvious, EPs are more cost-effective. Releasing a CD with 4 to 6 songs on it as opposed to 10 to 12 will render a studio invoice that is much easier to swallow. Also if you're new and are a little green when it comes to the studio environment, you will put less pressure on yourself with trying to record a lesser amount of songs. You can also concentrate more on the writing process with less material and put more of your heart and soul into those few tunes. It's better to have 4 to 6 kick-butt tunes rather than 10 where the remaining 4 or 5 are just fillers.

The main reason why an EP is the better option is that labels listen to only the few seconds of the first tune. If they like what they hear they may listen to a couple more but never a full 10 songs. Why pay for 10 songs when only a few of those are going to prove that you can be viable in today's market? Put your best foot forward but be careful not to step on anyone while you do so.

By releasing EPs, you can actually end up releasing more material in the same time that you would release a full-length. By releasing only a few songs at a time you haven't inundated your fans with too much music and they would be more apt to buy two CDs in a year's time that cost only \$5.00 as opposed to one that costs \$10.00 or more, especially if you are new to the market. It keeps the fans yearning for more and gives them time to save up more money to buy your stuff and gives you more time to save the budget needed to record.

The industry will also take note that you are releasing more material than, say, another band that is not using this method and will view that as you're being more driven to produce product, hence more committed to signing a deal and being able to handle to rigorous schedule of a signed recording artist.

The bottom line here is to get your music out there. At any given time, no one really cares how much of it is out there at this point in your career as long as it's done professionally, is viable in the current market, and memorable enough to keep the fan base growing. You don't need a lot of tunes to do that, just a few real good ones at a time.

Karl is a graduate of U Mass Lowell with a degree in Music Business
and is available for further questions at kahli676@yahoo.com

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THE RACK SPACE

By Rich Papa

Old Faithful

Hey, have you ever found yourself in a bind when you are soloing? Yes, you practice your scales and all but when you're in the heat of the moment, do you whip them out so fast that the ears around you go, "What the hell is he playing man!?" Well I like to revert back to a great guitar that has been used by the likes of Jimi Hendrix to Randy Rhoads.....It's a simple little style riff and if you want to hear it, just put on the *Blizard of Ozz* album and roll up to "Mr Crowley" and listen to the opening bars of the lead....yes, that's the riff...I like to think that it is based on a pentatonic minor scale and it is also based on the blues scale the difference being the flattened 5th...

Here is the formula for the Minor pentatonic scale 1,b3,4,5,b7

Here is the formula for the blues scale 1,b3,4,b5,5,b7. Now the way to play this riff is simple... if you are playing the riff in G, you fret the G on the 1st 20 string 3 fret and the D on the 2nd string 3rd fret. Now bend the 5th fret 4th string, which is a C 1 whole step up to D.. If you are not sure what this 20 sounds like, just slide to the 4th string 7th fret that is a D. Next step is to pick the 2nd string 3rd fret and then pull off from the 2nd string 20 6th fret to the 2nd string 3rd fret and there you go.....Enjoy!

WARM UPS UTILIZING ALTERNATE PICKING TECHNIQUE -

The handwritten musical notation consists of several staves of guitar tablature. The first section shows a sequence of chords and notes: G5, F, E, D5, F, E. It includes markings for 'FULL BEND' at the 5th fret, 'PULLOFF' at the 6th and 3rd frets, and 'F' above the 3rd and 5th strings. A note 'T' is placed above the 5th string. The second section shows a sequence of notes: 12, 10, 13, 10, 12, 10, 13, 10. It includes markings for 'PULLOFF' at the 13th and 10th frets, and 'F' above the 10th and 13th strings. A note 'T' is placed above the 10th string. The third section shows a sequence of notes: 5, 5, 6, 5, 7, 5, 5, 8, 5. It includes markings for 'PULLOFF' at the 6th and 7th frets, and 'F' above the 5th and 8th strings. A note 'T' is placed above the 5th string. The fourth section is a title: 'Old Pick & Pull Off Puffs Utilizing 1, 2, 3 Degree of Scale'. It shows a sequence of notes: 16, 14, 12, 16, 14, 12, 16, 14, 12, 16, 14, 12. It includes markings for 'PULL OFF' at the 14th and 12th frets, and 'P' above the 12th and 14th strings. A note 'T' is placed above the 12th string.

The handwritten musical notation consists of two staves of guitar tablature. The top staff shows a sequence of notes: 16, 14, 12, 16, 14, 12. It includes markings for 'PULL OFF' at the 14th and 12th frets, and 'P' above the 12th and 14th strings. A note 'T' is placed above the 12th string. The bottom staff shows a sequence of notes: 12, 14, 16, 12, 14, 16, 12, 14, 16, 12, 14, 16, 12. It includes markings for 'PULL OFF' at the 14th and 12th frets, and 'P' above the 12th and 14th strings. A note 'T' is placed above the 12th string.

Send me your questions or feedback via e-mail at: papaizzy04@aol.com



THE ACE OF BASS

By Alan Andrade

"Variations on a Theme"

Hey bass world, fall is here, the clubs are jammin' and hopefully us bass players are working and gigging. It's time to spice things up and keep our playing interesting. Rhythmically there's a lot we can do to help the music move along without the typical pedaling, which of course has its place, but can be redundant. Even in simple tunes if you work with the rhythm section you can explore different ways to add variation to an all ready written bass line.

For instance, on a first verse type situation you might want to introduce your initial and strong bass line, but after a chorus or two change up the bass line slightly. This is a good way of adding to a song by making different parts change slightly. Anything from different hits or leaving space in parts can help the song move along. Great songwriters use this method a lot by adding or "orchestrating" the song as it moves along... why not the bass line. Be careful not to over do it, use your ears and work with the rest of the band making sure they know your intentions and where you are going.

A great example of this type of playing is John Paul Jones. He loves to introduce his bass line/hook and than add slight changes rhythmically and musically. He is truly a gifted musician. Another player that does this well and always seems to catch my ear is Bill Wyman of the Rolling Stones. A guitar player first he keeps his bass lines musical and interesting for the most part. Check out the familiar Stones bass line below and see what you can do to change it up a little as it flows along.

Got a straight ahead, bland bass line you play for a song? Try a little oregano, black pepper, rosemary... well you get the idea!!

Tuning : E A D G

Time Signature: 4/4

The diagram illustrates six variations of a bass line for the song "Once You Start Me Up". The variations are represented by six horizontal staves, each with vertical bar lines indicating measures. The notes are indicated by numbers (1, 3) and dashes (-). The first variation starts with a strong bass note (1). The second variation adds a note at the beginning of the second measure (3). The third variation includes the first two measures and adds a note at the start of the third measure (1). The fourth variation adds a note at the start of the fourth measure (3). The fifth variation adds a note at the start of the fifth measure (1). The sixth variation adds a note at the start of the sixth measure (3). The lyrics "Once you start me up" and "Oh--1--" are written above the staff in the third variation. The lyrics "3---1---1" are written above the staff in the fifth variation. The lyrics "6---5---6---6---8---" are written above the staff in the sixth variation.

Send me your questions or feedback via e-mail at: tuaze@yahoo.com



SPOTLIGHT THE SINGER

By Jeannie Deva

Vocal Myths & Answers, Part Three

Voice teachers have created phrases to convey to singers, what they hoped would be, better understandings with which to develop their voices. However, since many of these terms were used to create imagery and others were not based on actual vocal anatomy, instead of enhanced understanding, we have newly created confusions. If some of these terms, phrases, or directions have made you stare blankly and wonder, it is important to regain your understanding so that you may move forward in your vocal development. To assist you in with this, let's examine the most commonly used phrases and clarify their meaning based on knowledge of how your body actually works when you sing.

Placing The Voice - Singing By Sensation: Much emphasis has been placed by many voice teachers on the experience and placement of sensation when singing. And though sensory perception can be used to aid understanding and thus assist singers, body sensation can easily be confused with the mechanics of function. This is especially true in the realm of vibrations. The sensation of the vibration of your voice can come and go, be blocked or augmented. It will not necessarily act as an accurate guide to whether or not you are singing correctly. For centuries, voice teachers have directed singers to place the tone forward in the nose, mask of the face, or the top of the head. It has been found through research, that it may not actually be vibration that a singer may experience but rather a change in the blood supply, created by the vibrations of the voice. Requiring a singer to feel vibration in the nose or mask of the face may not mean that the singer is singing correctly. Neither may the singer actually be able to feel or recognize the sensations, even if vibration is occurring in those areas.

Over the last 30 years, research has indicated that, contrary to common belief, it is not the difference in resonance that creates the different registers but actual changes in the positions of the vocal folds. (More commonly referred to as vocal cords, these two flaps of mucous membrane coated muscles lie horizontally behind your Adam's apple, inside the larynx, your voice box.) By vibrating, your vocal folds create the sounds of your voice. In effect, the vibrations of your voice, as an automatic process, will resonate where appropriate, complementing the position, speed of vibration, and type of sound wave (the vowel) produced by your vocal folds. It can be helpful to orient you to various possibilities to help you permit the natural functions to occur, but I do not find it necessary to focus on the "placement" of the voice, nor on sensations through which to attempt control. (These findings have been substantiated by Dr. Ingo R. Titze, professor of speech pathology and audiology at the University of Iowa's Wendell Johnson Speech And Hearing Center.)

"Pulling Your Chest Voice Into Your Head Voice" Many voice teachers instruct that it is bad practice to pull your "chest voice" into your "head voice." Still others maintain that you should try to pull your chest up into your head voice. Here is another one of those expressions that can leave you trying to guess its meaning. In the latter case, "chest voice" is used to describe a deeper, richer sound while "head voice" means more of a treble tonality. The idea of blending the two qualities is often desirable, especially for singers looking to create a more powerful sound throughout a wide range. To achieve greater depth and fullness, it boils down, once again, to reducing excessive tongue and larynx tension while singing from your lower to higher range. Part of the point my work is to assist you in achieving natural "not artificial" fullness, without use of muscle tension.

Breath Support: So often we hear phrases like "you must use good breath support" or, "support your tone" But we aren't usually taught exactly how to achieve this or why it's important. Your vocal folds need different degrees of air pressure, depending upon their position and speed of vibration. For each sound, the less air used, loud or soft, the better the sound. All the air used must be transformed into sound waves. If not, air wastage occurs, with extra air forced through the folds, creating a breathy sound. Excess air can be injurious not only to good sound, but the voice mechanism itself by forcing the vocal folds too far apart and causing tension in the larynx. There are, however, techniques that permit you to sing breathy when that sound is appropriate to the emotion and style of the song. The achievement of good natural - breath support is the result of the development of good technique.

This article is an excerpt from Jeannie Deva's popular book and CD series: "The Contemporary Vocalist, Volume One." Founder of Jeannie Deva® Voice Studios originator of The Deva Method®, A Non-Classical Approach for Singers. Clients include many local, national and international acts. For information visit www.TheVoiceStudio.com Contact: Boston: 617-536-4553, Cape Cod: 617-413-0243, LA: 818-446-0932.



DOES YOUR MOTHER KNOW YOU DO THIS?

By Joel Simches

Episode 11: Better Living Through Chemistry

No...This isn't about taking drugs! We'll cover that in Episode 28: Better Living Through Chemicals. It isn't just important to get good musicians in your band. There has to be chemistry. There are two types of chemistry, personal and musical, which will have a serious impact on the longevity and sanity of your band. If a bunch of musicians can get into a room and be able to have a decent rapport with one another without killing each other, that's personal chemistry. If you can put a few musicians who can only talk to one another through their instruments, that's musical chemistry. In an ideal world, it is necessary to have both. What's the point of making great music if everybody hates each other? Remember: If you want this band to be successful and have any kind of longevity, it is important to realize that a band has a greater purpose: to entertain. Bandmates are people you see at rehearsal, in the studio, in the van for endless hours, as well as onstage. Being in a band is a lot like being in a marriage. There has to be a way of keeping the band together after the honeymoon is long over. Does that make the "side project" a mistress?? Stay tuned for Episode 32: Cheating on Your Lover!!!



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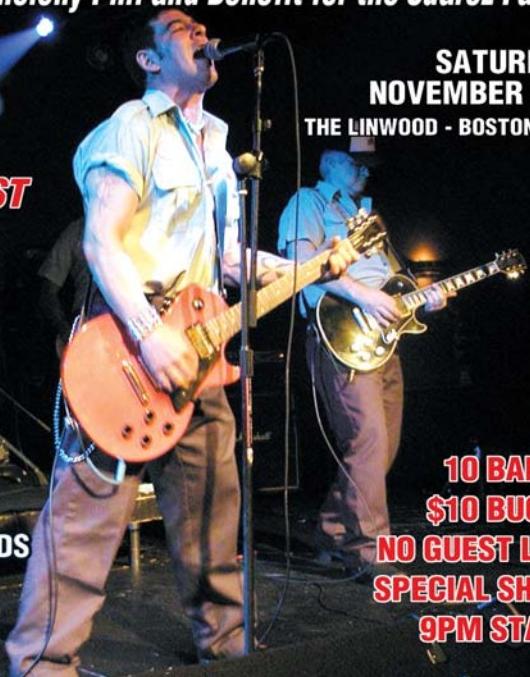
SOUND CHECK

PRESENTS...
PHELONY PHIL PHEST

THE KENMORES
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SUSPECT DEVICE
THE DENTS
THE MCGUNKS
LIZZIE BORDEN & FRIENDS
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The Briggs

The Marvels

Songwriter's Corner

By Andrea McPhee



LILLI LEWIS

info@lillilewis.com

The sound quality on this disc is shit. Although

Lilli herself seems to have talent, I'm sorry that she

wasted money producing this technically poor sounding piece of crap. The first track had me a little weary of Lilli's ability. Heavily influenced by jazz and gospel music, she takes it a bit far, droning on and on, "ooh-ing" and "mmm-ing"; I think she was singing words in English but it was hard to tell through the endless lengths she held onto some of the notes. I seriously couldn't wait for some of these songs to be over. Track 4 was the only tune that I actually liked. She showcases her voice; dipping and rising with only the piano accompanying her while she passionately sings. It's one of those songs that evoke all of the senses rather than just the ears. I could actually picture her standing in a dim, smoky club somewhere, leaning against an old, black piano while holding the microphone in both of her hands, singing passionately with her eyes closed tight. It was one of those songs and because of the recording quality, she sounds like someone in the crowd was holding up a tape recorder during one of her performances and slapped it onto a disc. Her voice is muffled and there is at least a whole second pause in the middle of this track. If you have a chance to see Lilli Lewis live, you should take advantage of it, but don't waste your money on the CD.

- Andrea McPhee

JOHN POLINO

The Ties That Bind

(Mixed Emotions Studio)

JohnPolino.com

Country twang-pop plus John Mayer with an electric guitar equals John Polino's style in his latest album "The Ties That Bind." The second song "The 1st Time Again" is ironically named, because even though it was the second song, I swear I heard it before. Probably because the first song sounded exactly like the second one, and the third song eerily resembled the second track and so on. Hey, why change what's working for you, right? The title track, "The Ties That Bind", is definitely the strongest tune on this disc; with its poppy rhythm and catchy chorus singing, "We all need a shoulder we can cry on/we all need somebody to rely on," this bad boy could get some serious radio play. While rocking out on his electric guitar, Polino sings of heartbreak and his dysfunctional relationship with his father. His lyrics, although incredibly cheesy and cliché, are catchy and easy to

remember making this singer and songwriter perfect for the radio. I doubt the lasting power Polino's music will have, but with all the up-and-coming John Mayer wannabees, he should be expecting his 15 minutes of fame soon.

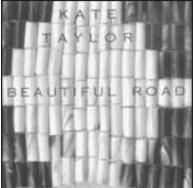
- Andrea McPhee

KATE TAYLOR

Beautiful Road

katetaylor.com

Kate Taylor, ironically, sounds like a female version of James Taylor. Maybe it's something with the last names? On her latest album "Beautiful Road," Kate combines aspects of gospel, R&B, folk, and country music creating an original sound that works well with her clear voice. Overall her acoustic, country sound set the mood of her pensive and downtrodden album. One song that stood out over the others was her cover of "Auld Lang Syne." The folksy, melodic interpretation of this tune was depressing and cheerless; not anything I'd like to welcome in the New Year with. The disc is good, but don't listen to it if you are in a good mood. The depressing country music, although a good listen, will drag down your day. In the words of Kate Taylor, "It felt like God whispered something/Into my ear I could not bear/And though I called out in shock and sadness/I could not cry enough tears."



- Andrea McPhee

KATE SCHUTT

Broken

kateschutt.com

Solo singer and guitarist, Kate Schutt has an unique, piercing, and raw voice, that makes her folk-rock, acoustic covers and originals, particularly enveloping. Every song is sung with a level of intensity that makes her acoustic rock music forceful and intriguing. You can't help but listen to this disc, even though her raspy, squeaky voice can get a tad irritating. Much like female folk songstress, Ani Difranco, she pushes the bar and sings about controversial issues. Her music is soulfully inventive and encapsulating. The production is quite good despite the fact that all but one track on this disc was recorded live. Schutt's covers of "The Lady is a Tramp" and "Over the Rainbow" are performed in a downtrodden and somber manor, unlike any cover of the two I've ever heard before. Considering I got bored through most of her drawn-out, sporadic guitar solos, she is probably much better live. While "Broken" is almost certainly not a waste of money, you should save your dough and see her in concert to truly appreciate the music.



kate schutt

- Andrea McPhee



THE AMPLIFIER

SUMO
Entropy
angrysumo.com

While lighting the fuse to his Music Hack Easy-Make-Analogy-Oven, the reviewer ponders the dark bottom-heavy metallic clang of Sumo's "Entropy."



The red book on the floor beside the computer elucidates on the title of this collection of songs. Something to the effect of a final state of sluggish uniformity, or moreover the idea that you are forced to conform to an expectation and you just can't deviate. Perhaps Sumo chose the title "Entropy" to sum up the mood of the album. Or to state that they have been unfairly categorized. Or to show that they are aware of their limitations. At this brilliant realization, the reviewer places the disc in the Oven and hopes it will work quickly, for he's aware that no one wants to read descriptive critiques - those went out of style when Wilson Phillips appeared on the cover of "Rolling Stone." The reviewer recalls the bombastic opener "Out of Place"; the rumble of gigantic guitars and the snot and grit harmonies on "Go Children Slow"; and the slam of the "Jesus Lizardy Dry." Sludge has never tasted so crisp. Haunted vocalist Dan Jenkins sketches the charcoal mood enveloping the listener even while Sumo shifts from Helmet hardcore, a twist of goth, or melodic sludgecore. Sumo are tortured souls and every emotion bleeds the inner torture. Ah, at last, The Easy-Make-Analogy Oven is ready. Out pops Tool meets Alice in Chains. The reviewer wonders if the makers of the Oven know that it doesn't really give analogies.

- JR Walsh

ED CAREY
Me And Marie
walkingblues@mindspring.com

Ed Carey is your standard country/pop artist...no surprises and nothing to revere about. "Edge Of Goodbye," while it delivers some memorable hooks could have been written by any of the country artists we know today. "Count On Me" really does some time travelin' to the country of yesteryear...we're talkin' old C&W. Carey even incorporates lyrics like "Wide open spaces" and "Mississippi whistles Dixie." Pickin' up the pace a bit now with "Look What Love Has Done." "Back In Time," probably the most marketable song to meet the demands of today's country market finds Carey reminiscing about the better times when

"This heart of mine believed in the shaking of a hand." "Me And Marie" stuck out from the other tunes but not in a good way. This selection was very lackluster over and above, or shall we say below the others...not the best selection for a title track. Hinting towards the blues is "The Beer Song," one of the most enticing tunes, maybe because it's bluesy...maybe because it has the word beer in the title? "Phony Diamond Ring" exhibits more folk influences than the other tracks and was found to be another standout track but this time in a good way. Overall, Carey's music is average at best in the grand scheme, but for the avid country fan it may be worth a listen.

- Karl Russo

PEACE MUSIC
peace-music.com

Peace Music...great name for these guys as their music displays a sense of peacefulness centered around pop themes. "Just For A Moment" opens the disc and with its calypso-like harmonies, makes you want to fix up a cocktail and hang out on the beach. "Think Again" favors a more aggressive structure with a grittier vocal melody from vox/percussionist Michael Finocchiaro. An abrupt time change segues into a blues section in the middle of this track, proving that Peace Music can mix various styles together into a quality product that is all their own. "Felt A Notion" begins with some enticing guitar melodies from David P. Torrisi. The song lends itself to a reminiscent Crosby Stills, and Nash and proves to be one of the disc's strong points. A little bit of funk fortifies the appropriately titled "Dig Into Funk," adding a good contrast. The disc closes with a trilogy of selections. Kicking it off is the very brief "Sunshine Eyes," a tune a la folk artists such as Simon and Garfunkel. The darker, "Eye To Eye" follows, weighing much less on the side of mass appeal, as its melodies are less infectious but is still a sensible track at this point in the record. Adhering to its more progressive palette, "Eye To Eye" leaves its dark realm and segues into a second movement of its own that is much brighter, and seems to symbolize an awakening into "The Light," which closes the trilogy and the disc, reverting back to the pop/acoustic themes that are heard at the opening of the disc...no cocktails this time though...oh well. Peace Music have displayed quality song writing, and the ability to meld many styles into their own flavor of some memorable feel good music.

- Karl Russo

THE MOOMAW COLLECTIVE

Kiss Me Red

(Iodine/Simba Recordings)

moomaw.com

It's funny how sometimes we get so caught up in our own styles and likes and dislikes...and forget to look outside the box. Then something happens, the sky opens, the ray of light streams down from the heavens, and everything changes. At that point you don't ask why. At that point, you follow. O.K. Here I am. I'm following...

What I'm trying to say is that I usually don't get the opportunity to review material like this: acoustic guitar-based, singer/songwriter material with only background percussion here and there. I don't have much stuff like this in my CD collection, either. BUT, I know what I like and I like this! (Except for the hidden track. THAT is why I usually don't like this type of material. Why didn't this stay hidden?) So that begs the question, "Why is this different?" This is what Dave Matthews (maybe Jack Johnson, too) could be if he weren't so commercially minded. Insightful and yet not whining. Emotional and yet not pseudo-syrupy stupid. Folksy and yet not Deadheady. Cool. Awesome artwork, too—nice photography! Artsy, intellectual, well-thought-out, musically stimulating, great guitar playing ("Like Stars" is awesome)...I wouldn't be surprised if we hear more and more from Mr. Moomaw.

- Jonny Smash

NAKED VINYL

The Written Photograph

nakedvinyl.com

Not known for being the birthplace of lyrical flow or Motown soul, F-burg (as the wanksta masses shall soon call it) has an ambitiously okay duo forging a pathological desire to break musical stereotypes. On Naked Vinyl's, "The Written Photograph," Matt Dionne (with a B.A. in Rap - he received a 4.0 in 311 101) and Terrence Manning (think Jamiroquai's Jay Kay sans fuzzy hat or the moving floor) lead a smiggedy smoking crack band through songs of love and aspiration with rap interludes featuring fun lovin' subliminals and ambitious rhymes. The jazzy funkensoul maintains a groove, but ultimately the energy of the performance is stifled on record. Spitting rhymes like, "Born neurotic like Judas on a chariot to Heaven from Escariot/While Christ knots the noose at the end of the lariat," often looks better than it sounds. The attempt is valiant, but they're not quite Outkast or Cee-Lo Green. However, when boasting old school, are they crossing the Fitchburg border toward Wiggedy-Wackville? "It's you I dethrone/Because you're disobedient/It's you I dethrone/Cuz we're the new ingredient... Cuz your rhymes don't flow/Your beats are not whoa/Your style is so so..." So. Let the gauntlet be thrown. All y'all sucka MCs best listen up because

Naked Vinyl is ready to throwdown and they just don't take any guff. None. If a morsel of guff was free or available at a very low price (like maybe a barter arrangement involving guitar picks or drum sticks) they just wouldn't take it.

- JR Walsh

INFINITY MINUS ONE

Tales from the Mobius Strip EP

infinityminusone.com

Warning for all students of Berklee School of Music. If you love classical and film music but still have a dangerous need to rock out; your favorite metal bands are Dream Theater, Yes, and Rush; you have an unnatural desire to create the most ridiculously intricate song structure ever recorded; you have long hair or are willing to grow your hair as long as your ability (invest in Rogaine now) then you will attempt to start a progressive rock band in your lifetime. You will receive no college credit for this. "No one listens to techno?" Fewer listen to prog-rock. Therefore you probably won't get laid, rockstar. Except by that freaky metal chick from Theory or maybe the librarian's new assistant. (He'll sleep with anything.) However, Berklee's own metallickers, Infinity Minus One attempt to make their prog-rock count, or at least subtract, on the four-song EP, "Tales from the Mobius Strip." It features the sprawling epic instrumental "Independence Day" and the overreaching "Doorway to Existence" and "Architectural Martyr," a most promising track featuring vocals from dexterous Denis J. Lanza. Since the recording, they have added former bassist from Death, Kelly Conlon, to the virtuosic core of Kairo Zentradri on guitar, Kevin Hammer on keyboards and guitar, and Libor Hadra on skins and violins. If you aren't in a prog-band and you're a prog-fan, you probably have an active social life online via Instant Messenger where you will debate the necessity of the key changes in "Pull Me Under" or the perididdles of Peart. But you will never get laid. Not even by the librarian guy.

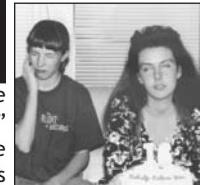
- JR Walsh

THE RIGHT BASTARDS

Nobody Likes You

therightbastards.com

I must admit, a better title would be "Nobody Likes Us." Heck, an even better title would be "Nobody Likes Us (Because We Suck!)." Probably the best title, though, would be "Nobody Likes Us (Because We Suck So Badly and Are So Unimaginative and Derivative That This Was the Best Title We Could Think Of!)." Does it show that I didn't like this? I saw the name/title combo on the master list of Sound-Check CDs, saw it listed as rock music, and took a shot. See if I do THAT again! If these guys did the Smash-mouth/Barenaked/nerdy-frat boy thing with some



panache it would be one thing; the problem is that they're terrible at it! I'm sure, though, that they're a big hit at the ___ house...

- Smash

BONESCREW

Ask For Nothing
(Savage Lane Records)
bonescrew.net



This record is a pleasant surprise. A goth metal record with a bit of an industrial feel to it, recalling the early '90s heyday of this music and great distorted guitar forays of bands like Nitzer Ebb and KMFDM. Solid chugging guitars with creepy, Phantom of the Opera keyboards in the background. Vocalist has a good range, too. The straightforwardness of this record is a bit of a relief after listening to so many bands trying to "out crazy" each other. If there's any drawback, it's just that a couple of the tracks are a bit too similar to one another in tone and tempo. But this is a small complaint, indeed, and I would recommend Bonescrew to anyone who enjoys the bands above or just a good, solid D-tuned guitar riff, a la Helmet.

- Shawn Macomber

3 FEET SHORT

Hypocritically Acclaimed
3feetshort.com



This Cape Cod Massachusetts based ska/punk band has me so excited about this album. There is absolutely no loopholes in this CD, you can put this CD on number and just walk away. Not one song sounds exactly the same, but at the same time they still have their defined style. These young guys have a lot to offer in their music, they have the punk, ska, and even a little reggae feel to their songs. The other thing that I really liked was how they put just the right amount of trumpet in the music. I find that a lot of ska labeled bands just go a little too far with the whole trumpet sound. I love the fact that punk is making such a huge comeback these days; it's something that I have been waiting for, for so long. 3 Feet Short is made up of five teenagers, that range from 18 to 20 years old. 3FS just got done touring this summer on the East Coast summer tour with huge punk acts like Goldfinger and Catch 22. For all of you out there that like punk or that are just getting into it, you need to go out and buy this CD. 3FS are suppose to go into the studio around August to record their second album so just watch for that as well. Much love and I'm out.

- Eric Dionne

QUANTUM SESSIONS

nfb03@yahoo.com

Hmm... not quite what I was expecting... but I dig it. Well recorded... always a plus. No press kit or website... that's a letdown. They remind me of a combination of a jam band and a funky pop act. Pretty good, I dig "Deadly Weapon," "Telephonics," and "Dubphonics." This is one of those bands that you put on and jam to while everyone is just hanging around drinking and smoking. I couldn't listen to them all the time... or while driving (I would get too mellowed out and fall asleep at the wheel... I just know it). But they are definitely worthy of a few spins!

- *Samantha*

LULU'S IN CRISIS

Leave Me Alone
(Happy Talk Records)
lulusincrisis.com

As I recall, these guys are from my hometown (Tewksbury!). Sadly they are no longer together judging from the opening page on their website. "After 11 years, 1000+ shows, three guitarists, three drummers and two bass players, the time has come to end Lulu's in Crisis. This is a very difficult decision but ultimately, I feel Lulu's has run its course." How cool that they know when to call it quits though, eh? These guys are clearly a rock n' roll, drink some brews and have a good time kind of band. My song picks would be "Want to Want You," "Start Over," and "Life is Sacred." You'll regret not seeing these guys live once you hear the disc... trust me!

- *Samantha*

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www.voodooscrewmachine.com

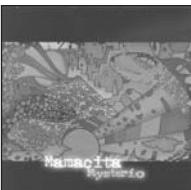


One of my biggest pet peeves when it comes to bands is not sending a press kit, or a remotely attractive package for your CD... image is everything folks! Sending me a burned CD with a scratch inside a wrinkled sleeve does not impress. They have also successfully annoyed me with their first track being all instrumental... get to the fucking point! Well they got to the point and all I can say is Oh Dear God... these guys are awful! They have mentioned nicotine, gas, and tumors and I am only 30-seconds into the disc... thankfully I wasn't eating dinner while I reviewed it! So not only is their image ugly... but so is their music... he might want to cut down on the cigarettes and beer diet... Veto!

- *Samantha*

MAMACITA
Mysterio
mamacita.net

These guys are completely incredible... I was just digging through my CD collection and came across the CD with a Post-it saying "REVIEW"!



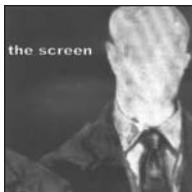
Oops!! I listened to them for the first time a few months ago... and I swore I wrote the review on the spot... but you know how life goes! Either way; they are a five-piece instrumental jazzy/funky/ska inspired band from the N-H. These guys amaze me because they are so young... ALL-INSTRUMENTAL and completely on point - it's nuts! By the end of the eight tracks you want to keep hitting "repeat all." My two favorite tracks would be "Grande Iced Skim Decaf Café Americano" and "Sco-Go." If you only take my advice on one CD all year... make this the disc! These guys are really amazing and I am sorry I didn't get to spread the word sooner!

- *Samantha*

THE SCREEN
(Red Fez Records)
thescreenmusic.com

The Screen describe themselves as, "Peter Gabriel meets Tool," and that really isn't very far off the mark.

This is a beautiful and melodic piece of progressive metal, without the baggage of that often obtuse genre weighing it down. These are great songs, not meandering wank sessions, very much reminiscent of Faith



No More "Angel Dust" or "Magnified"-era Failure. There's a rise and fall within The Screen's music that strikes me as emotionally honest. It's music you don't listen to with your poor, battered eardrums, but rather feel slowly growing inside your chest like a water balloon attached to a dripping facet. Andy Happel, of New Hampshire music giants Thanks to Gravity, even added to the already lush musical landscape with some tasteful string arrangements. There's also a Converge alumnus in this band, further proof yet of its worth. Buy this now.

- Shawn Macomber

MELODROME
The Sidewalk Ends
melodrome.net

I am totally getting the groove on with Melodrome's first track, "Genepool." Trippy, sultry....oh my...got a little distracted there.... I love it. The vibe continues with "Sex, Cash & Fuel" - a retro-cool rock number a la Lenny Kravitz, sort of...but really I hate mentioning other acts in reviews. Melodrome creates their own

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flavor that is too original and good to be compared with anyone else. The band, led by Robby Baier - who previously carved out a name for himself as a solo artist - has released a CD here that is all about soul.

Whether the tunes are hypnotically percussive (must mention the outstanding rhythm section - Jesko Stahl on bass and Matt Sloan on drums), like the first three tracks; or pop/hip-hopish - "Coldfront"; mainstream-y modern rock - "Two Into One"; funky - "Crush"; or smoky rock - "Not To Love You"; all the tracks are like individual pleasurable sonic experiences for the heart. They pour out with passion and style and unpretension, packaged up with absolute, top-notch production. This deserves widespread recognition. It's CDs like this that both validates why I'm in this crazy business - and inspires me.

- Debbie Catalano



XOCH
The One
xoch.com

O.K., at first I was thrown off with this whole CD - Xoch looks one way but sounds another. I expected a rocker - she's got kind of a sassy, punky look to her - but instead I hear a more polished, commercial, radio-sounding pop singer. This is not to say that Xoch (how do you pronounce her name?!) isn't talented - just mixed images here; kind of like Pink - she looks like a tough rocker but really she's a Top 40 pop singer. The recording/production is so pro that this sounds like a major label production (Neil Perry, John Regan, Eddie Kramer, and newcomer Chris Cubeta, all contributed to the production), Xoch has "the sound" of right now, which could work for or against her. On the one hand, she has a great voice and sings catchy songs - she's got the formula; but on the other hand, she may not be original enough to move out and ahead of the pack of all these other artists in her genre AND generation. I know if she breaks through to radio, which she should, the kids/teens will love her. There's that potential - the sound, look, songs, quality - and the evident heart and sincerity to boot. By the way, second listen won me over more. If she has the right people behind her, Xoch could very well be a radio hit - and some of these tunes are just too good not to be heard.

- Debbie Catalano



SED
Candles
sedband.com

The musicianship is what first stands out in Sed's music - break it down and you undoubtedly hear powerful drums; nice and chunky hard rockin' guitar (with

jangly nuances here and there); tight bass; heartfelt, strong vocals; and melodic harmonies. Sed has the heavy rock down pat - all the right elements and I'm sure a following. They're obviously tight and I dig the first three songs the most - "Memory," "Ghost," and "Candles," but something somewhere gets lost on me right about here. I can't put my finger on it exactly but they lose me... as well-played and sung as the rest of these songs are, they don't hook me. Instead of grabbing and holding onto me, they merely rub shoulders with me in passing - leaving only a head-turning impression rather than an unforgettable, indelible grasp on my soul. But that could all change with the next recording or if I see them live. I'm open to hearing more.

- Debbie Catalano



BETH BOUCHER
Mess You Up
(Virt Records)
bethboucher.com

Like a whipped-cream topped hot mocha made with real chocolate milk, artists like Beth Boucher are something of a coffeehouse necessity. These folksy artists rooted in the singer-songwriterly simplicity of acoustic guitar often get lost outside the coffeehouse. And as surely as Starbucks can't make a good mocha, many artists can't interpret their folk songs into full band pop; the results are often overproduced, dumbed down, and formulaic. Producers Pete Prilesnik and Jehu Goder don't Starbuck Boucher on her debut record, "Mess You Up." Much like the organic recordings of Patty Griffin (whom Boucher's voice slightly resembles with a tad of Dar Williams), the album finds the right balance of strum and polish, experimenting with sound yet never cramming Boucher into a Compaq. She isn't forced to use Cher's vocoder. Nor does she Row da Boat. Lyrically though, she's quite the fragile flower. Driven by lost love, Boucher enters the confessional with her Hello Kitty/Lisa Loeb Magnetic Poetry Strips in hand. She uses rather simple metaphors like "Today I'm made of glass/So you better handle with care" ("Glass"), and "I heard the sound of an industrial freezer door/My heart is frozen" ("Frozen"). Boucher's writing is most distinct when she's tongue in cheek like on the title track, asking "How would you rate your relationships on a scale of 1 to 4?" while admitting that she likes "girly boys." Perhaps Boucher will meet some nice "girly boy" at a coffeehouse and have a good mocha. Just not at Starbuck's.

- JR Walsh

SOUNDCHECKMAG.NET

THE BLUE BLOODS
(I Scream Records)
iscreamrecords.com

I wrote an entire review of this CD and then threw on the disc to listen to one last time while I polished the edges of the review. At that point I decided to scrap the whole thing and start again. Dammit! I hate it when that happens! Let's try this again... Fuckin' a, Batman, these guys are on fire! Nineteen tunes and only four of them are on the topside of two minutes? Know what that means? Damn fast punk rock; THAT's what that means! Boston boys doing the hometown proud. (In your best Boston accent—everyone say "Haahdcore Maahshpit"!) Hallelujah! Plain and simple, this is a damn strong disc. Memorable tunes, good melodies, background gang-vox, rapid-fire delivery, and attitude to spare—exactly what it's supposed to be! Some of the highlights here are "Twice as Strong" (excellent, catchy tune to start it off), "Empty Promises" (with a chorus that keeps running through my brain), a twisted version of Springsteen's "I'm Going Down," and "Burning Bridges Light the Way" (the standard to judge all else upon?). O.K., so why not four-star type review and how to get there (in my opinion!)?

1) The guitar solos are weak. I don't just mean the solos themselves, but within your mix anytime the solo comes in you must've been losing a rhythm track and it hurts. The lead sound is even weak for my taste. 2) The CD seems to fade as it goes on. The quality of the tracks, the planning, the lack of the snippets that are in the first part of the CD, etc.—it's like you rushed the end? 3) A personal thing—your name varies from Blue Bloods to Bluebloods from the CD to the press kit. Pick one and stick with it. DIY/punk is one thing, consistency is another. They say the only bad publicity is when they spell your name wrong; something's wrong when you're giving the world two different versions of your own name! 4) All the pieces of the puzzle are here, guys. Put those last couple pieces together and you'll be effin' dangerous. Overall—a great CD!

- Smash

BIEN
508-588-9413

I have been trying to broaden my horizons lately... so this month I added some rap to my normal rock-filled reviews. Bien is decent... the beats are a bit on the cheesy side... Casio drums with some reverb... and the first song has this weird "E" theme going... "E" is the letter that best describes me..."E" excellent... ecstasy... into the ebony... so actually if you're listening to me... you're on e'... ehhhhh No. He also uses word like "mad"... does anyone still say that? His voice is decent... at best... I'm just feeling this. The middle track is called "Maxx to This"... I'm not maxing. Last, but not least is "wax jobs," which in itself just sounds dirty. It's not dirty... it's an annoying little ditty about what he wants from life... the wife/kids etc. (ugh). He also has this

pseudo "weird" keyboard piece that is slowly making me crazy. I guess I just don't understand rap... why does it always have to mention porno and drugs... and include the spelling of at least three words? I have one... I am O-U-T... outta here (and I am not taking this CD with me).

- *Samantha*

COLD STEEL CROWN-
coldsteelcrown.com

They look like they are awaiting divine intervention... they sound like need it. The music is great... too bad the vocals suck. What is he saying? I have no idea... it's muffled... and broken up with oddly placed screams. He sounds like he's in pain... I can relate. Sadly one bad song blends into the next... there is no hope of salvation for these guys. "Life Sentence" (the punishment for producing such bad music perhaps?) goes right into a scream-filled "Trusting the Infinite," which is followed by three more badly recorded wanna-be hardcore tracks. I wish someone would save me

- *Samantha*

THE MODELES (Moe-Dels)
<http://themodelles.com>

Their name reminds me of an old Motown band straight from Detroit...but their sound is anything but Motown. The funny part is when I pop this into my computer it automatically defaults to calling the artist "Mos Def" and titling all three songs "My Fat Booty". Haha. Anyways, Back to Moe, and his Dells...they are decent...well between decent and good. Nothing spectacular here; nothing you would here on the radio and race to Newbury Comics to pick up the last copy before it flies off the shelves. For a three-song EP, self-recorded CD I am giving it a "good" (think bubble gum pop with an attitude and lower quality recording).

- *Samantha*

PINEBENDER
the high price of living too
long with a single dream
Lovitt Records
pinebender.com



This didn't start off THAT bad...but it's giving me a headache now. Is it over yet? Maybe it's just like the title—doesn't seem too bad at first and yet somehow worsens with time. Help! Where the hell is my life-alert button? This sucks and I can't get up... Sorry—"sucks" is not a good descriptive term. How 'bout I tell you why it sucks? THAT would be helpful. I suppose the band itself has given me the best ways to describe this CD. The entire title is not capitalized or punctuated—interpret this as insignificant. The band's name, "Pinebender," is also a clue. Pine is one of the weakest and softest of all woods, it's full of sap, and noth-

ing truly of quality is made of pine. Also, you can bring a pine tree into your house and put all kinds of lights and decorations on it; in the end, though, it's still a pine tree and it's gone rather quickly. That's fairly descriptive, isn't it? And to think I could've called it standard low-fi emo garbage.

- Jonny Smash

A TRIBUTE TO WAYLON JENNINGS

Lonesome, On'ry And Mean
(Dualtone)
www.daultone.com

If one song could sum up the tumultuous career of the late Waylon Jennings, surely it would be "Are You Sure Hank Done It This Way," performed here by Robert Earl Keen. Jennings' perseverance saw him through his years as Nashville outcast to ultimately become one of country music's most beloved icons. While most of the artists paying tribute here are from the Nashville and Austin underground, there are a couple of surprising songs from singers not usually associated with the country genre. Norah Jones gives a soulful reading of "Wurlitzer Prize" and Henry Rollins revs up a speedy rockabilly beat for "Lonesome, On'ry And Mean". Waylon was a member of Buddy Holly's band, the Crickets, and the surviving bugs check in with a version of "Waymore's Blues". Allison Moorer covers "Storms Never Last", a poignant song of hope written by Jennings' wife, Jessi Colter. Among the many other contributors are Junior Brown, Guy Clark, Kris Kristofferson, Carlene Carter and Alejandro Escovedo. Dave Alvin's take on "Amanda" is especially telling, his voice as rich as Jennings' great body of work, a legacy that means we'll never really have to say, "So long, Hoss".

- Kevin Wierzbicki



JOHN MICHAEL HERSEY

Whirligig
(Chordophone)
johnmichaelhersey.com

Shame on you, JMH! Your press release is too well written for most folks to see through, but I got it. Liar, liar, pants on fire! You claim all these impressive influences and credentials in the start of your bio...it's not until the end that we get the truth, though. This is NOT rockabilly, modern rock, country, folk OR pop—this is...well...a mess. There are a few basic problems with this CD at rudimentary levels. I'm not saying that JMH can't necessarily play, write, or sing—those basics seem O.K. The problems lie in the difference between playing the "right" notes and doing something with them. This entire CD just lies there. There is no dynamic variation, no heartfelt emotion, and no excitement; there is nothing to make

this CD even the least bit stimulating! There's nothing here to especially hate, just as there's nothing here to especially like. Overall, this is a tremendously lackluster disc with nothing much to offer.

- Smash

ROXIE

Make-Out Party
(Pillow Talk Records)
roxietheband.com

A review on Roxie could possibly go to two total extremes, depending on the reviewer - but for this one, it's a glass-is-half-full review. I couldn't help but love Roxie's upbeat, punky pop. The CD title and opener, "Make-Out Party" sets the tone for what truly feels like a fun party record. O.K., to some cynics, I suppose they'd say the band has a familiar sound and yeah, they do sound a lot like some artists on the radio now - but so what?! Roxie is great at what they do. Tight, snappy, and energizing....It's a CD to turn up and bounce to; a definite mood-lifter. The songs bang out quickly one after another, except for the last track, "Blind Date," but one of the best tunes, it's well worth the mystery lull in between...kind of like that anticipation that builds before a real blind date. The 11 tracks prior breeze by with spirit, good arrangements, and swell vocal harmonies (had to throw a retro word in as they've got that retro vibe thing happening). I'd point out other songs, but honestly they're all consistently enjoyable. Why aren't I hearing more about Roxie? They've got that breakout potential.

- Debbie Catalano

FOR CAROL...

(Lonesome Recordings)
lonesomerecordings.com

Sometimes music will just plug directly into my heart, making a direct connection with my emotions. What's even more powerful is when it's a brand-new act to me...and in a first listen. You know where this is leading - Elgin James' CD "For Carol..." did just that. So affecting - it warmed and wrenched my heart for 40 minutes. Elgin, who formerly fronted bands like Wrecking Crew and The Jaded Salingers, sings every word of his poetry-like lyrics like he's expressing this emotion for the first time - that's how raw and real he comes across. From songs about growing up to love - most of which are broken tales on both accounts - Elgin sets the mood and touches the listener and he does this equally in the tunes that are acoustic-y/singer/songwriter as he does in the rock numbers. Speaking of which, the rocking tunes strike the perfect balance of sounding mainstream and radio-friendly while FEELING indie, even punk at times. Wow...Elgin James, I do FEEL your words...you touched my heart.

- Debbie Catalano

MIX MASTERS:

PLATINUM ENGINEERS REVEAL
THEIR SECRETS FOR SUCCESS.

By Maureen Droney (Berklee Press)



This was a very good read. The most interesting information to me though was the story of each person. As far as technical information, they were all about the same. Maybe a bit of mic selection and setup difference per person, but overall good ideas. The most depressing thing about the book, though, is the fact

that all of the people interviewed are using the BEST equipment money can buy. The mic techniques mentioned are useful, but the equipment they use is way out of reach for 99% of us engineers and producers not in the top echelon studios.

Let's see.....SSL's, Neve's with flying faders, dozens of Neumanns and Telefunks, gazillions of compressors, BIG budgets.....Reality check! Not to mention these are people recording the top shelf talent, too, which can go a long way to making ANY recording gear sound good.

I highly recommend this book to any aspiring engineer or producer for the tips you can use in any application, and some of the amazing stories they have to tell. Just don't get too depressed sitting at your limited budget studio when you read it! Happy tracking!

- Stuart Covington

PRODUCING IN THE HOME STUDIO WITH PRO TOOLS

By David Franz (Berklee Press)

With all the technology readily available, it has never been easier to have a complete recording studio in your own home, complete with all the tools only previously available in a full-blown professional studio. David Franz and the fine folks over at Berklee Press have assembled a comprehensive guide on how to build the optimum recording environment in the comfort of your own home. Producing in the Home Studio with Pro Tools is a handy guide that not only takes you step-by-step through the recording process, but also provides handy tips, commonly used by industry professionals, to make your projects stand out and sound like sessions produced by the "big boys." Being a Pro Tools neophyte myself, I already have volumes of "how to" books on the subject.

While a lot of these books focus on the mechanics of how Pro Tools works, David Franz digs deep into the phi-

losophy of production and how to produce an album, using Pro Tools. This book is chock full of sidebar information relevant to topics covered in each chapter and also includes a CD-ROM with musical examples and QuickTime videos that illustrate many of the techniques used in this book. Especially useful is the way Franz talks about audio and the recording process. His approach is thoughtful and straight-ahead, taking the time to explain in great detail how to set up a workstation, how to effectively set up mics and record, giving helpful tips on mixing, using plug-ins, and getting the most out of your hard drive in a way that musicians who have never had an engineering course can readily understand. This book is a course in audio engineering. Franz goes into how sound works in the digital domain and explains how nonlinear recording works. He goes step-by-step through the process of preproduction, tracking, overdubs, working with MIDI files, creating loops, editing tracks, right through the processes of mixing and mastering. Rather than just showing you what to do, Franz also explains why certain techniques are used, how they affect the final mix and how it will impact your hard drive. Included are also techniques for mixing in surround and suggestions on what plug-ins to buy to get desired sounds. Franz also gives a pretty thorough tutorial on optimum mixing techniques and how to be a more effective producer.

"Producing in the Home Studio with Pro Tools" is an essential part of the home recording studio. If you plan on investing in Digi 001, Digi 002, MBox, or even if you're downloading Pro Tools Free off the Internet, having this book close by is a really good idea!

- Joel Simches

BLUE NOTE ALBUM COVER ART -

THE ULTIMATE COLLECTION

(Chronicle Books)

For over 40 years, Blue Note Records has been known for its collection of some of the best musical artists around. In this new softcover book, the label gets a chance to show off its distinctive visual style as well. Through over 400 full-color reproductions of album covers featuring the classic photography of Francis Wolff and the art design of Reid Miles (among others), this chunky tome chronicles two decades in jazz history through a non-musical form. Arranged more by style than by artist or date, this collection also features a small coda of shots taken during some of the historic sessions that have made Blue Note the leader in jazz recording. Despite its coffee table book potential, the book is more the size of a compact disc. And as many of the covers are placed on the same page, the full visual impact is further diminished. Even so, in gathering a comprehensive collection of two decades' worth of artistic expression, "The Ultimate Collection" allows music lovers and design aficionados to appreciate the impact that this legendary label has had on both mediums.

- Matthew S. Robinson

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Guitar, Drummer, and Bassist wanted to form a reggae, punk-rock band with female vocalist. You have energy, charisma, originality, stage presence, and attitude. INFLUENCES: Bad Brains, Pixies, Early RHCP, Janes, Police, etc. Getting started ASAP. Practice space ready, be based in Boston. Email: Starrsky29@aol.com or (774) 232-1855 (Carmen)

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and have very strong contacts within the industry. Leave message (860) 376-9810 ~

Deadnex seeking bassist and drummer for "balls to the walls" industrial-goth-metal band. Influences: Zombie, Nails, BLS, and Manson. Hillbilly, dirty, and scummy metal heads encouraged. Connecticut area a plus. Contact: deadnex@lycos.com ~

DRUMMER WANT/AVL

Drummer wanted for an all original pop/rock band called Local Radio. Lots of material, debut CD, and gigs, with radio airplay pending. Need the right drummer to fill the bill. Do not call if you prefer to play speed metal, heavy stuff, etc. You can hear song clips at www.cdbaby.com/localradio - if you like what you hear and want to audition for a committed band, call or write, and we'll send you a copy of the CD. Dave (781) 704-3021 / www.localradiomusic.com

Drummer wanted for original rockabilly/punk/blues band. Must be in 20's and willing to practice. Have many songs written and ready. Call Dave at (617) 416-8306 or e-mail rocknsockndemon@yahoo.com

Hard Rock band in Lynn, MA seeks serious drummer between the ages of 16-20. Email: John at atreus3210@yahoo.com or aim at ThePhantom487

Drummer needed for up and coming Cover/original band Fushia Marmalade. Must be open minded, dedicated and versitle. Able to practice 2 times a week and gig out about 2 times a month. We have contacts and free rehearsal space. Influences include: Melissa Etheridge, Michelle Branch, Violent Femmes, Icibus and many others. Please call Al at (603) 828-6667 or Lianne at (603) 828-6864. NH

Drummer Wanted for Boston based Death Metal band. Infl. Death, Incantation, Venom. Dbl. bass, stamina, brutality, dedication. We're late 20's/early 30's. No drugs or fascism. Contact Larissa (617) 628-0708 or litacore@att.net

Drummer wanted for Sensorium, check us out at www.sensoriumpound.com Call Jerry (617) 851-3209 for an audition, good attitude, equipment, and transportation a must

Drummer available, 12 yrs exp. Looking for serious players. Must have rehearsal space, CD, or website. I have transpo/gear/demo. Call Maria (617) 571-1028 or (prefer) Email: mjwdrum@aol.com

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